THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

February 2004
Vol. 7, No. 4

Special Report: Large-Format Theaters in 2003

Following on four years of declining growth in new theaters, 2003 saw a turnaround with a modest rise of 4.3%, up from 2002's increase of 3.2%. While this is far from the industry's boom years of 1998 and 1999, each of which saw gains of 15%, 2003 could herald a new phase of expansion in LF theaters worldwide.

As shown in Table 1 below, last year 23 new theaters opened and nine closed, for a net increase of 14 theaters, bringing the world inventory, as of Jan. 1, 2004, to 364. (*See the note on page 7 for a description of what and how we counted.*)

Somewhat surprisingly, given the emphasis **Imax Corporation** has put on multiplex and other commercial installations in recent years, the largest increase was in the institutional segment, which saw a net increase of nine screens. Not since 1998 have net increases in non-commercial theaters outnumbered for-profit screens. Five of the eleven institutional openings were **Megasystems** 8/70 installations and six were IMAX®, although one of the latter was actually a re-opening: the **Imagination Pavilion** in Taejon, South Korea, which had been closed since 1997. The two institutional closings were the IMAX theaters at the **Yokohama Science Center** and at **Millennium Point** in Birmingham, U.K. (*See The Biz, LF Examiner, January 2004.*)

Eight of the nine new multiplex theaters in 2003 were IMAX, two in the U.S. the rest in Europe (including Moscow) and India. **Kinoton** sold an 8/70/35 combo projector to the **Malco** chain in Memphis, TN (although no we know of no LF bookings there so far), and Italian manufacturer **Cinemeccanica** supplied an 8/70 system to an **Ocimax** theater in Palma, on the Spanish island of Mallorca in the Mediterranean.

Table 1 **LF Theaters in 2003**

	Opened	*Closed*	*Net*
Commercial	1	4	-3
Multiplex	9	3	6
Theme Park	2		2
Institutional	11	2	9
Total	**23**	**9**	**14**

Two theme park theaters opened in 2003, the first time in a decade that this stagnant segment has added more than one venue. **Oekopark Hartberg** in Austria opened a Ballantyne 8/70 house in June, and in Germany, **Space Park Bremen**, which features an IMAX 3D theater, had a soft opening in late December and its official grand opening earlier this month.

Commercial standalone theaters fared the worst in 2003. Only one opened, an **Iwerks** 8/70 screen in Dalian, China, and four closed: the IMAX theaters in Brisbane, Australia; Johannesburg, South Africa; Miami, FL; and Newport, KY.

*(See **THEATERS** on page 6)*

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Euromax Symposium

More than 80 people attended the 9th European LF Filmmakers' Symposium held by **Euromax** in Berlin, Feb. 7–10. The meeting immediately followed the **Giant Screen Theater Association**'s Mid-Winter meeting, the first time the two had been coordinated. (About 24 people attended both.) Euromax is the European association of LF theaters, producers, and service providers.

The meeting included the first industry screening of ***NASCAR 3D: The IMAX Experience***, as well as screenings of six other features and a Big Shorts presentation with ten short LF films. Panel discussions were held on the IMAX DMR® process, story-telling in LF films, and European film funding.

The symposium started on the evening of Saturday, Feb. 7, with a joint reception for all GSTA and Euromax delegates, followed by the *NASCAR* screening. That was followed by an extended demonstration by **Imax Corporation** of tests it had conducted of the DMR process. Clips from ***Apollo 13***, ***The Matrix*** (the original one), and ***Spider-Man*** were shown, followed by the same scenes in 15/70.

The next day a panel discussed Imax's digital remastering process, moderated by Euromax president **Berend Reijnhoudt.** Panelists included Imax's **David Keighley** and **Larry O'Reilly**, and **Richard Creasey** of **BFC Media**, operator of the **Nescafé IMAX Theatre** in Moscow. Director **Greg MacGillivray** had planned to attend, but was kept away by illness. A statement from him was read by symposium coordinator **Andrew Oran**.

Keighley began with a technical description of the remastering process. After the 35mm interpositive is scanned at 4K on a

*(See **EUROMAX** on page 11)*

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LFexaminer
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

February 2004
Volume 7, Number 4

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Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US$347
Outside North America: US$397
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

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The Quality Paradox

by Steve Bishop

Allow me to play the devil's advocate and put forward a radical proposition: *the box office success of a large format film doesn't depend on its quality*. Preposterous, you say? I thought so, too, until I tried to find and quantify a correlation between film performance and quality. Film performance is easily measured by attendance data at my theater, and film quality can be reliably measured by audience surveys. I've compared attendance data with audience survey results for scores of films, but so far have found no correlation. While there are certainly many examples of films that audiences rate highly that have also done well at the box office, there are just as many examples of mediocre films that have performed well and of highly rated films that have done poorly.

I know this idea will make filmmakers cringe. They put their blood, sweat, and tears into making the best possible film, and then I come along and suggest that all their effort doesn't matter at the box office. Maybe I'm wrong; I *hope* I'm wrong. Maybe my analysis is too simplistic because it doesn't consider many other variables that affect film performance. We all want to believe that a film's quality *should* be a strong factor in its success.

Perhaps I'm overstating the case. To even be considered by theaters, an LF film undoubtedly *does* have to meet some basic audience expectations for content and quality. The film must deliver what its title promises — if you offer a film about dinosaurs, audiences expect to see them up close and to learn something about them. Audiences expect an understandable, interesting story with a beginning, middle, and end. They expect sharp, colorful images, good sound, and at least some "you-are-there" virtual adventure.

But many LF films far exceed these minimal audience expectations with amazing cinematography, breathtaking adventures, compelling characters, engaging stories, and wonderful music, yet don't perform as well as others of lesser quality. Why? It is a fact of life among institutional theaters that a film's box office performance depends heavily on the appeal of its title and topic to these institutions' core audience: families with children. Films with titles and topics of interest to this audience usually do well, especially if they appeal to women, who frequently make decisions about how their family spends its leisure time. Films that don't appeal to this core audience often never find another, even if they are of outstanding quality.

Why are a film's title and topic so important? First, compared to a Hollywood studio release, individual LF theaters have very limited marketing resources with which to tell the public what a new film is about and why they should come to see it. So films on subjects with pre-existing public interest and simple self-explanatory titles are easier to sell. Try listening to box office staff sometime as they describe different LF films to potential customers, either face-to-face or on the phone. Although careful scripting and training of staff can help, you'll still find that films on appealing, family-friendly topics with simple descriptive titles are easier to sell than others.

Second, quality family time is an increasingly precious commodity, so parents minimize their risk by seeking out predictable, socially redeeming experiences that all family members, especially the kids, can enjoy. (McDonald's may not make the world's greatest hamburgers, but at least they're predictable and the kids like them.)

Third, LF theaters can't afford a flop. The fixed costs associated with launching a new film (easily $100,000 for theaters in major markets) limit the number of films a theater can present in a year, so theater managers tend to program very conservatively, looking for the sure thing — particularly at a time when attendance at many theaters is declining.

Finally, most investors in LF films want a return on that investment and often attempt to minimize their risk by choosing subjects and titles with broad public appeal.

Of course, Hollywood studios do the same thing, reducing their risk by making films on subjects with pre-existing public interest or awareness, particularly among their core audience of teens and young adults. Hence sequels, prequels, and films based on popular books, fairy tales, comic books, TV shows, and other well known characters or events.

Why doesn't film quality make a more obvious difference in box office performance? Maybe the LF experience is still so novel and overwhelming for most viewers that they don't notice the difference between a mediocre film and a great one. The **Giant Screen Theater Association**'s recently published *Viewer and Nonviewer Research Study* found that viewers who had seen many LF films tended to enjoy new films less than inexperienced viewers. So experienced viewers become more discerning. But the same study also found that seeing high quality films increases enjoyment of the whole LF theater experience and leads to repeat visitation, even for experienced viewers.

Maybe the long interval between LF theater visits for most viewers creates a delay between the time a film is shown and its influence on attendance at the theater, blurring the impact of individual films (if that's true, by the way, then the rewards that should accrue to the best films perversely go to others). Maybe a family's decision to attend an LF film is the product of so many influences that a recommendation from acquaintances who've seen a great LF film is still only a minor factor. Maybe it comes back to marketing. High film quality may create the potential for success, but the effectiveness of a film's marketing determines how much of that potential is actually achieved.

So I'll withdraw my radical propo-

*(see **BISHOP** on page 3)*

GSTA Mid-Winter Meeting in Berlin

The **Giant Screen Theater Association** held its annual Mid-Winter meeting in Berlin in early February, timing it to coincide for the first time with the biennial Filmmakers' Symposium held by **Euromax**, the European LF association (*see coverage on page 1*).

The GSTA meeting, which for the last several years has been a planning meeting for the fall conference, and hence open only to GSTA committee members, drew almost 50 delegates, below the norm for these meetings.

Top of the agenda for the group was discussing and implementing the results of the latest Strategic Plan developed by the GSTA board over the past year, which was concluded in an intensive two-day session just before the Mid-Winter meeting convened. The plan calls for a reorganization of the committee structure to advance the association's goals, including strengthening the GSTA's financial condition, improving the fall conference, and funding new films, among other things. The plan was outlined by consultant **Mike Applin** and discussed further in the various committees over the next day.

Another change made by the association was the addition to the board of a representative of **Imax Corporation**, **Robert Lister**, executive vice president for legal affairs. Lister provided a report on the state of the company, and **Romi Schutzer**, Imax vice president of corporation marketing and communication, presented the result of a customer survey on DMR films at institutions. (*See item below.*)

Among other outcomes of the Mid-Winter Meeting:

- The 2004 annual conference in Montreal will be shorter than previous conferences, only four days instead of five, and will include a half-day seminar on digital technologies organized by the Associate Members Committee.
- Future Mid-Winter Meetings will be extended by one day and opened to everyone. Although they will continue to feature committee meetings, they will also include other activities, including film screenings, for other delegates. Like the annual conferences, the majority of Mid-Winter Meetings will be held in North America.
- The GSTA member directory is still in the process of switching from a print version to an online version.
- About 60 theaters are participating in the GSTA's Web-based attendance reporting system, which has been active for about a year. It will be opened to all theaters (including non-GSTA members) soon. (*LF Examiner* is working with GSTA to develop a method of publishing attendance statistics on a regular basis.)

The Discovery Channel IMAX in Berlin.

The 2004 annual conference will be held in Montreal, Canada, Sept. 9–12. The 2005 conference will be in Osaka, Japan; 2006 will be in Galveston, TX; and 2007 will be in Vancouver, Canada. The Mid-Winter meeting in 2005 will be in Virginia Beach, VA; 2006's has not been set yet.

Imax reports to GSTA meeting

Robert Lister, **Imax Corporation**'s executive vice president for legal affairs, reported on the company's status at the **Giant Screen Theater Association**'s Mid-Winter Meeting in Berlin in February. Lister said that the company's financial turnaround, following the difficulties of the previous few years, was complete. Imax has refinanced all of its short-term debt and expects earnings for 2003 of about 15 cents per share. He said ***NASCAR 3D: The IMAX Experience*** will open in more than 60 theaters in March, and that ***Magnificent Desolation***, **Tom Hanks**' film about the Apollo program, will begin shooting later this year. Two or three DMR films are expected in 2004, including the next film in the ***Harry Potter*** series in June and the animated ***Polar Express*** in December.

Imax's **Romi Schutzer**, vice president of corporate marketing and communication, presented the results of a preliminary study by **Custom Survey Solutions** of DMR films at institutional theaters, commissioned by Imax.

The study polled 300 people at three institutional theaters (the **Audubon Nature Institute**, New Orleans; the **New England Aquarium**, Boston; and **The Henry Ford**, Dearborn, MI) on the weekend that ***Matrix Revolutions*** opened. Schutzer stated that 36% of the audience hadn't been to the institution in three to five years; that 48% said they were likely to become a member of the institution because it showed DMR films; and that 74% said that showing Hollywood films enhanced the institution's reputation. Schutzer concluded that "IMAX DMR films appear to be a value-added offering for institutions, which draws a new audience and provides consumers with a reason to return to the IMAX theater and the institution."

*(from **BISHOP** on page 2)*
sition. Even though I haven't been able to prove it statistically, I'll accept that a film's quality must make a difference in its success, and that the long-term health of our industry depends on a continuing supply of excellent new films. And as an exhibitor, I'll continue to try to show films of the highest quality, even if their titles and topics don't rank at the top of the public interest survey. After all, those are the films I'll want to watch too.

Steve Bishop is director of the Kirby Science Discovery Center, part of the Washington Pavilion of Arts and Science in Sioux Falls, SD. Before that, he was manager of the Omnimax Theater the Chicago's Museum of Science and Industry. He can be reached at sbishop@washingtonpavilion.org.

THE BIZ

DEALS

Comcast offers to buy Disney

On Feb. 11, cable giant **Comcast Corp.** made an unsolicited offer to buy the **Walt Disney Company**, a move that would threaten the leadership of Disney chairman **Michael Eisner**. Eisner has been under attack from **Roy Disney**, nephew of founder **Walt Disney** and, until November 2003, a member of the Disney board of directors. Roy Disney and others have been critical of Eisner's management of the company and have sought his resignation. (*See LF Examiner, December 2003.*)

On Feb. 16, the Disney board rejected the Comcast offer, but pressure remains on Eisner and the board. Roy Disney, the company's largest individual shareholder, has been meeting with the largest institutional shareholders to persuade them to vote Eisner off the board. He has also organized an anti-Eisner rally the night before Disney's annual shareholder's meeting on March 3 in Philadelphia (coincidentally, Comcast's home town).

Roy Disney was a champion of LF films at the company, and had nearly finished ***Birds of Prey***, a 15/70 documentary, when he resigned from the board last year. Its completion and release are unlikely while Eisner heads Disney.

Imax: theater and DVD deals

On Feb. 20, the first commercially operated IMAX theater opened in the People's Republic of China, the **IMAX Theatre at Peace Cinema**, with screenings of ***Apollo 13: The IMAX Experience***. It is the first time the 1995 film has been shown theatrically in China. Shanghai has two other IMAX theaters, both at the **Shanghai Science & Technology Museum**, and is slated to get another in 2005.

In mid-February, Imax announced that a 247-seat IMAX 3D theater will be installed in an existing building at **Daytona USA**, the NASCAR race track and motorsports attraction in Daytona Beach, FL. Naturally enough, when it opens in April 2004 the theater will show ***NASCAR 3D: The IMAX Experience***.

The company also announced that it had made a deal with **Warner Home Video** to distribute ***Space Station*** on DVD in 2D and 3D versions in the fourth quarter of 2004, and that it had acquired a $20 million senior secured revolving credit facility with Congress Financial Corporation of Canada, a subsidiary of Wachovia Capital Markets.

Principal Large Format de-merges

Principal Large Format, the subsidiary of **Principal Media Group** that produced three LF films, has de-merged from the group and is now trading independently under the direction of CEO and sole shareholder **Phil Streather**.

Most recently PLF produced ***Bugs!***, and is now developing ***Sharks in 3D*** in co-production with *Bugs!* partner **SK Films** under the direction of **Bob Talbot**. The company is also looking at "exploiting the potential of stereo 3D for the internet, TV, and film markets."

Streather tells *LFX* that he is planning a series of short 3D LF films to be funded by corporate sponsors and offered to theaters at no cost. The first will be called ***Colours of Infinity*** and will explore the mathematical concept of fractals. The topic is a spinoff from ***The Search for Infinity***, an LF feature being developed by the **Reuben Fleet Space Theater and Science Center**. Like that project, *Colours of Infinity* will have the participation of **Arthur C. Clarke** as writer and possibly on screen as well. Fleet's executive director, **Jeffrey Kirsch**, tells *LFX* he hopes Streather's short will be a boost to his film, which is still seeking funding.

Kirsch offered to let Streather use the animated "fractal zoom" that director **Ron Fricke** had produced as a teaser and shown at LF conferences, but Streather declined, since his project will be in 3D.

MediaMerge signs two theaters

Birmingham, AL-based service provider **MediaMerge** has entered into agreements to provide technical support for the **TI Founders IMAX Theater** at **Science Place** in Dallas, TX, and the **Desert IMAX Theatre** in Cathedral City, CA. The deals bring to five the number of theaters the company is servicing (*see The Biz, LF Examiner, Summer 2003 and September 2003*), making it "the largest third-party IMAX servicing agent in the world," according to a company statement.

PERSONNEL

Jolly is new president of SMM

The board of the **Science Museum of Minnesota** has appointed **Eric J. Jolly** president and CEO, replacing **James L. Peterson**, who retired last year. Jolly is SMM's fifteenth president.

Eric Jolly

Jolly comes to SMM from the Education Development Center in Newton, MA, where he was senior scientist and vice president. He has been a senior fellow at the UCLA School of Public Policy and a Kellogg National Leadership Fellow. He is also a widely published author of scholarly articles and books.

Jolly will start in March. Interim president **Robert Gavin**, who has been acting since Peterson left in June 2003, will serve until then.

Otto joins OK City Omniplex

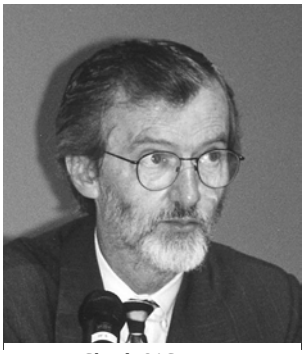
Don Otto, formerly director of the **Fort Worth Museum of Science and History**, has joined the staff of **Omniplex** in Oklahoma City, OK, as deputy director. He retired from Fort Worth last year, after 26 years at the museum, but said in a statement that "I really missed being in a museum."

O'Connor retired from COSI

Chuck O'Connor, vice president for exhibits at **COSI Columbus**, has announced his retirement at the end of December, after 40 years with the institution.

THE BIZ

PERSONNEL



Chuck O'Connor

After earning a B.A. and an M.A. from the Columbus College of Art and Design, O'Connor worked for a design firm that produced some of COSI's first exhibits. Two years later, in 1965, he joined the staff of the center, holding a wide variety of positions over the next four decades. Among the highlights of his career were assisting in the design and construction of COSI's new facility and the Iwerks Extreme Screen theater that opened in 1999.

O'Connor tells *LFX* that in retirement he will be doing some consulting work to other institutions and occasional volunteering at COSI, in addition to sailing and spending time with his four granddaughters.

McDonald resigns from Houston

Rebecca McDonald has resigned as president of the **Houston Museum of Natural Science** after serving in the position since October 2001, when she took over for the retiring **Truett Latimer**. McDonald, who gave no reason for her departure, will continue as a member of the museum's board of trustees.

Alan Parrish, a trustee and HMNS treasurer, has been named interim president while a search for a permanent replacement is undertaken.

Hall joins Thailand's Major chain

Brian Hall, formerly with **Imax Corporation**, has been named chief operating officer of **Major Cineplex Group, Plc.**, the largest theater chain in Thailand. The company, which has 130 screens at 15 locations, including an IMAX theater in Bangkok, expects Hall to help implement a strategy to boost revenues and net profits by 30 percent.

Hall most recently was senior vice president of theater operations for Imax. Before that he worked for Cinema Plus in Australia, where he helped launch the Sydney and Melbourne IMAX theaters in the late 1990s.

Hancher moves to Sciowa

In December, **Paul Hancher** became IMAX theater manager at the **Science Center of Iowa** in Des Moines. The center is expanding to a 100,000-square-foot (9,200-square-meter) facility, set to open in the spring of 2005, that will include a 240-seat, 70-foot (21-meter) IMAX Dome theater, a planetarium, and a Science Adventure Theater.

Hancher comes to SCI from **Science Station** in Cedar Rapids, IA, where he was manager of the IMAX theater from 2000 to 2003. Before that he was technical coordinator and theater manager of the Omnimax theater at the **St. Louis Science Center** for nine years. He began his career as an IMAX projectionist in 1987 at the **Museum of Science and Industry** in Chicago.

Hartnett leaves Iwerks L.A.

Deborah Hartnett, distribution manager for **SimEx/Iwerks** in Burbank, CA, for the last four years, is moving to the San Francisco Bay area in March. She says she will continue to handle LF distribution for Iwerks, but her other duties will be taken over by **Nancy Windsor**, director of film distribution at SimEx in Toronto. Hartnett will remain on the board of the **Large Format Cinema Association**, and will consult on some LF projects.

Putnam Museum cuts 12 jobs

The Putnam Museum in Davenport, IA, has cut the equivalent of 12 full-time jobs as a result of difficult economic conditions. In press reports, director **Chris Reich** said that lower than expected revenues from the museum's IMAX theater were responsible in part. He also said that budget cuts in nearby school districts had cut the number of field trips to the museum.

IN MEMORIAM

Jack West

Jack West, a 50-year veteran of the conventional and LF film industry, died of cancer on Feb. 11. He was 77.

Born in Kansas City, MO, West graduated from the University of Missouri in 1949. In 1950 he joined the Calvin Company, a pioneer 16mm lab and producer of industrial and educational films. In 1957 he opened a Midwestern sales office for General Film Laboratories of Hollywood, with the goal of establishing a lab in Kansas City. After several years, the decision was made not to build the lab, and in 1963 West was transferred to the Hollywood office as director of non-theatrical sales.

Jack West

After eight years at GFL, West founded Jack West/Associates, a post-production, neg-cutting, and service firm, which he ran for seven years before joining **Consolidated Film Industries** (now part of **Technicolor**) in 1978. He started CFI's 70mm operation in 1989, taking on the position he held until his retirement in November 1999.

West's long career in the LF community earned him many friends. At West's retirement, **Greg MacGillivray**, of **MacGillivray Freeman Films**, recalled: "Over the years, I've learned a tremendous amount from [Jack]. He's served my films and our industry well for so many years. We'll all miss his ready smile and helping hand."

Steven Morris, **Big Films, Inc.**: "Jack saved my behind...when I was first starting in the LF business. He patiently answered my endless techno-twit questions and... insisted that I tour the CFI lab to put an image to all that he'd taught me. I will miss the man and his radio-friendly bari-

*(See **BIZ** on page 13)*

Worldwide LF Theater Count Grew by 4.3% in 2003

*(from **THEATERS** on page 1)*

Looking at the breakdown by region, North America gained nine theaters, a 4.7% gain, and Europe added three, a 5.1% boost. The Asia/Pacific region showed a net increase of three theaters in China and India, offsetting losses in Japan in the past two or three years (*see box at right*). South America gained one, Africa lost one, and the Middle East remained unchanged with three.

Closings

Last year's total of nine closings (all of them IMAX) is relatively low, compared to the previous three years, each of which saw an average of 15 theaters close (taking into account the newly discovered Japanese closings). But as in the vast majority of the 65 theaters that have closed since 1997, most of the nine failed to prove profitable in the average five years they operated. They included three in the U.S.: Miami, Honolulu, and Newport, KY; three in Europe: Birmingham, UK, and Frankfurt and Bochum, Germany; and Brisbane, Australia; Johannesburg, South Africa; and Yokohama, Japan.

Conversions

Continuing a trend of the last three years, seven theaters switched formats in 2003. All but one of these were multiplex screens owned by **Regal Entertainment Group** changing from 8/70 back to IMAX as part of the settlement of the lawsuits between Imax and the **Edwards** and **United Artists** chains Regal acquired in 2002. These six had started life as IMAX theaters, then were converted to 8/70 (Kinoton in the four Edwards theaters, **ShowPerfect** in the two UAs) after the chains filed for bankruptcy in 2000 and broke their IMAX leases.

The seventh was the Omnitheater at **Science Spectrum** in Lubbock, TX, which switched to a **Cinema Development Company** 15/70 system (*see The Biz, LFX, January 2004*).

With the Regal shuffle complete, future conversions are likely to be less frequent, and mostly limited to IMAX theaters opting not to renew their leases, as happened in Lubbock last year and at the **Hastings Museum** in Iowa in 2002.

2D vs. 3D

Of the 23 new theaters in 2003, 13 were 2D (including all but one of the nine 8/70s) and 10 were 3D. However, seven of the nine closings last year were also 3D, for a net 3D increase of only three. This brings the current inventory of 3D theaters to 125, slightly more than one third of the world's LF theaters. All but 11 of the 125 are IMAX 3D, with a handful of Iwerks 8/70 3D and a couple of non-IMAX 15/70s making up the difference.

Institutional vs. commercial

To paraphrase Mark Twain, reports of the death of the institutional sector have been greatly exaggerated. As shown in Chart 1, in the early 1990s theaters in non-profit facilities such as museums and science centers accounted for nearly 70% of all LF screens. As multiplex theaters expanded in the late 1990s, many people feared they would outnumber the institutional venues that had formed the core of

Changes in Japan

Very observant readers may have noticed that the 2001 and 2002 totals presented here do not match those in last year's theater report. This is because we have only recently learned of several closings in Japan, thanks to **Kazuyo Takehara** of **Dentsu Tec** and **Tadashi Kusumi** of **Sarai, Inc.**

Our February 2003 report counted as open ten Japanese LF theaters that had closed between 2000 and 2002. Most were **Goto** 10/70 AstroVision theaters in planetariums operated by local government agencies, and all had been struggling because of budget cutbacks. Many slowly phased out their LF programs, relying on occasional screenings of their own original films among more frequent planetarium shows. Furthermore, most have retained their projection equipment and could resume 10/70 screenings if they wished, making it hard to determine when (or if) they officially closed as LF venues.

By our new count, the total of 10/70 theaters is down from a peak of 28 in 2001 to 19 today, a 32% drop. Of these 19, only 12 are leasing outside films, converted to 10/70 by distributors such as Sarai.

Elsewhere in Japan, a few IMAX theaters have closed as their host institutions chose not to renew their system leases. These include the **Fujitsu Dome Theater** in Chiba City and the **Hotaka IMAX Theatre** in Nagano (*see Shorts, LFX, November 2002*). We understand that in March 2004 the same fate will befall the **Shima Spain Village** and the **Chiba Museum of Science and Industry** in Ichikawa, although they are counted as open in the present report.

Only five new LF theaters have opened in Japan in the last five years, the last being the **Shinagawa IMAX Theatre** in Tokyo, in April 2002.

However, all is not gloomy in Japan. The immediate impact of the 10/70 closures on the LF industry overall is minimal, since most of these theaters had not been actively leasing outside films for some time. And there are signs that many of the remaining institutional or government theaters are becoming more entrepreneurial in their marketing efforts, a practice that had not previously been required of them, with positive results in many cases. Japan's handful of commercial theaters are also aggressively marketing their films and doing well.

Kusumi and Takehara believe the Japanese LF business is about to turn around, and that the country, which is still second only to the U.S. in the number of LF theaters, will again be a major player in the industry. Osaka, the site of the world's first IMAX theater in 1970, will host the 2005 conference of the **Giant Screen Theater Association**.

the industry for decades. But although the multiplex sector continues to grow, that growth has slowed, and it has been offset by a decline in commercial standalone theaters, leaving institutional theaters at 55% of the market for the past three years. Furthermore, despite dropping attendance in recent years, museum theaters continue to outperform multiplex screens in terms of attendance and revenues.

Battle of the brands

Looking at the format wars, in 2003 8/70 slightly outperformed 15/70 growthwise, with a 5.1% increase compared to 4.3% for 15/70. Nine 8/70s and fourteen 15/70s opened (or converted) in 2003, while nine IMAX 15/70 theaters closed. The net growth of five is an improvement for 15/70, which saw no net change between 2001 and 2002, while 8/70 jumped by 20%. After the substantial losses of the past three or four years, 10/70 held its ground in 2003 at 19.

The split of the LF projector market by brand (*see Chart 2*) was virtually unchanged between 2002 and 2003. The largest change was a 1-point jump for the **MegaSystems** division of **Ballantyne**, from 5.4% to 6.6%, thanks to its installation of five systems last year. Imax increased its share by 0.1% to 63.5%, and the other makers all experienced drops of less than one percentage point.

The 8/70 format continues to be unable to mount a substantial challenge to the dominance of Imax Corp. in the LF projection market. Imax has the advantages of brand recognition, high-quality hardware, and a worldwide sales and support organization. Competitors with 8/70 systems can offer significantly lower initial and operating expenses and the option of purchasing, rather than leasing, the equipment. But with no recognizable alternative brand to attract audiences, i.e. no Pepsi to Imax's Coke, the half dozen or so companies making 8/70 projectors are splitting a market that is too small to be the primary business for any of them. SimEx/Iwerks' main business is motion simulator systems

*(see **THEATERS** on page 8)*

What and how we counted

For the purposes of this article, we have counted stationary (i.e. non-motion simulator) theaters that use 8/70, 10/70, or 15/70 film projection.

We define commercial theaters as for-profit venues that are not part of a multi-theater complex (multiplex) or theme/amusement park. Those venues comprise distinct segments. Institutional theaters include those in nonprofit museums or in government-run facilities.

In evaluating these numbers, readers are reminded that our current world total of 364 LF theaters does not represent the potential distribution market for LF films. At least 50–75 theaters, many in Asia, do not routinely lease external films. A more reliable count of the theaters that participate in the worldwide LF film leasing market is given in our monthly bookings lists.

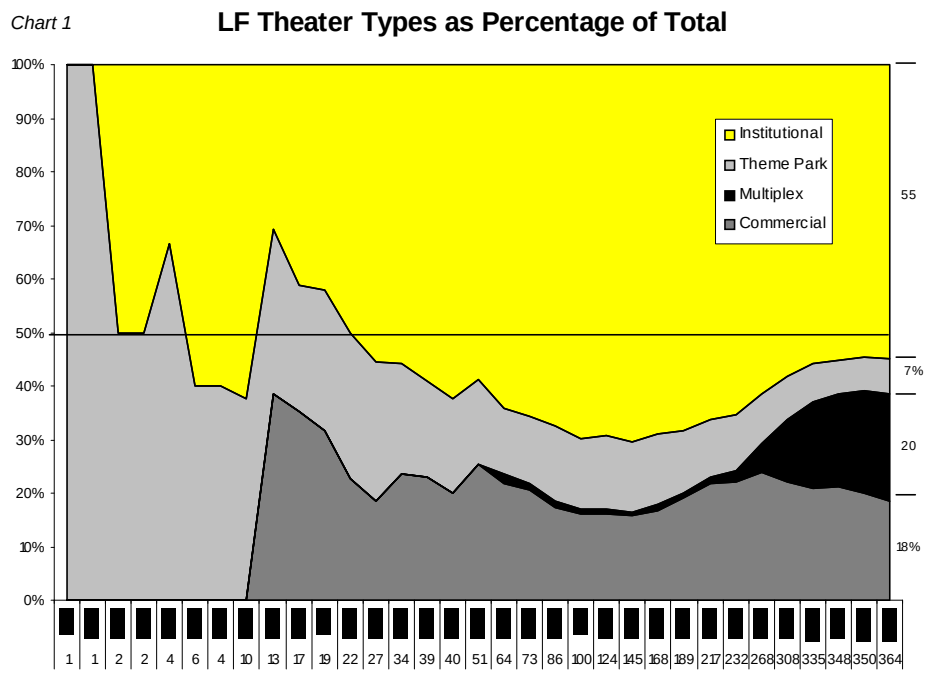
Note also that Imax Corporation includes in its stated totals of installed systems at least seven motion simulator systems that we do not count.

Table 2

Number of Worldwide LF Theaters

		As of Dec. 31, 2001					As of Dec. 31, 2002					Change 2001-2002					As of Dec. 31, 2003					Change 2002-2003				
		C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total	C	CM	CT	I	Total
Africa	8/70	1				**1**	1			1	**2**	0%				**100%**	1			1	**2**	0%			0%	**0%**
	15/70	2	2			**4**	2	2			**4**	0%	0%			**0%**	1	2			**3**	-50%	0%			**-25%**
	Total	**3**	**2**			**5**	**3**	**2**		**1**	**6**	**0%**	**0%**			**20%**	**2**	**2**		**1**	**5**	**-33%**	**0%**		**0%**	**-17%**
Asia/ Pacific	8/70	4		4	19	**27**	4		4	21	**29**	0%		0%	11%	**7.4%**	5		4	21	**30**	25%		0%	0%	**3.4%**
	10/70	1		2	22	**25**			2	17	**19**	-100%		0%	-23%	**-24%**			2	17	**19**			0%	0%	**0%**
	15/70	13	2	3	24	**42**	9	4	3	23	**39**	-31%	100%	0%	-4%	**-7.1%**	8	6	3	24	**41**	-11%	50%	0%	4.3%	**5.1%**
	Total	**18**	**2**	**9**	**65**	**94**	**13**	**4**	**9**	**61**	**87**	**-28%**	**100%**	**0%**	**-6.2%**	**-7.4%**	**13**	**6**	**9**	**62**	**90**	**0%**	**50%**	**0%**	**1.6%**	**3.4%**
Europe	8/70	2	4	3	8	**17**	3	4	3	9	**19**	50%	0%	0%	13%	**12%**	3	5	4	9	**21**	0%	25%	33%	0%	**11%**
	15/70	15	8	5	10	**38**	16	9	5	10	**40**	7%	13%	0%	0%	**5.3%**	16	10	6	9	**41**	0.0%	11%	20%	-10%	**2.5%**
	Total	**17**	**12**	**8**	**18**	**55**	**19**	**13**	**8**	**19**	**59**	**11.8%**	**8.3%**	**0%**	**5.6%**	**7.3%**	19	15	10	18	**62**	**0%**	**15.4%**	**25%**	**-5%**	**5.1%**
Middle East	8/70							1			**1**							1			**1**		0%			**0%**
	15/70		1		1	**2**		1		1	**2**		0%		0%	**0%**		1		1	**2**		0%		0%	**0%**
	Total		**1**		**1**	**2**		**2**		**1**	**3**		**100%**		**0%**	**50%**		**2**		**1**	**3**		**0%**		**0%**	**0%**
North America	8/70	8	6	1	21	**36**	6	16	1	22	**45**	-25%	167%	0%	5%	**25%**	6	13	1	27	**47**	0%	-19%	0%	23%	**4.4%**
	15/70	27	30	4	84	**145**	28	30	4	84	**146**	3.7%	0%	0%	0%	**0.7%**	26	36	4	87	**153**	-7.1%	20%	0%	3.6%	**4.8%**
	Total	**35**	**36**	**5**	**105**	**181**	**34**	**46**	**5**	**106**	**191**	**-3%**	**28%**	**0%**	**1.0%**	**6%**	**32**	**49**	**5**	**114**	**200**	**-5.9%**	**6.5%**	**0%**	**7.5%**	**4.7%**
South America	8/70				3	**3**				3	**3**				0%	**0%**				3	**3**				0%	**0%**
	15/70																			1	**1**					
	Total				**3**	**3**				**3**	**3**				**0%**	**0%**				**4**	**4**				**33%**	**33%**
World	8/70	15	10	8	51	**84**	14	21	8	56	**99**	-7%	110%	0%	10%	**18%**	15	19	9	61	**104**	7%	-10%	13%	8.9%	**5.1%**
	10/70	1		2	22	**25**			2	17	**19**	-100%		0%	-23%	**-24%**			2	17	**19**			0%	0%	**0%**
	15/70	57	43	12	119	**231**	55	46	12	118	**231**	-3.5%	7.0%	0.0%	-0.8%	**0%**	51	55	13	122	**241**	-7.3%	20%	8%	3.4%	**4.3%**
	Total	**73**	**53**	**22**	**192**	**340**	**69**	**67**	**22**	**191**	**349**	**-5.5%**	**26%**	**0%**	**-0.5%**	**2.6%**	**66**	**74**	**24**	**200**	**364**	**-4.3%**	**10.4%**	**9.1%**	**4.7%**	**4.3%**

Chart 1



*(from **THEATERS** on page 7)*

and films, and Kinoton, MegaSystems, and the rest all provide 8/70 machines as a sideline to their main business of making conventional 35mm projectors.

The outlook for Imax's competitors in 2004 is even worse. At this writing, the **Eugenides Planetarium** in Athens, Greece, has just started running shows on its CDC 15/70 projector; the **Aviodrome**, an aviation theme park in Lelystad, the Netherlands, will get a Cinemeccanica 8/70 next month; SimEx/Iwerks plans to install an 8/70 system at the **Flint Riverquarium** in Albany, GA, this summer, and MegaSystems is slated to set up three 8/70 theaters in Changchun, China. We know of no other planned non-IMAX installations. Meanwhile, Imax expects to install between 25 and 30 theaters in the next twelve months.

The future of LF in multiplexes

In the boom years 1998–2000, Imax installed 31 systems in North American multiplexes. But since 2001, only four additional plex screens have been built (not counting conversions), none by the big top-ten exhibitors — Regal, Cinemark, Famous Players, Loews — that had built most of the first 31. **Jack Loeks Theaters** and **Brenden Theatre Corp.**, which opened three of the recent four between them, are mid-size regional chains. **National Amusements**, which built the fourth (the **IMAX Theatre at The Bridge** in Los Angeles), is the sixth largest exhibitor in North America, but the Bridge, its only LF house, was a special deal to take over a site that had been abandoned by Edwards following its bankruptcy. To our knowledge, National Amusements has no plans for additional LF screens.

Imax is doing everything it can to boost multiplex sales, the market segment it believes has the greatest potential for growth. The low-cost MPX™ theater system is designed to lower the barriers to installing IMAX projectors in conventional theaters, and the DMR™ remastering system is intended to create compelling product to show in them. A year ago at **ShoWest**, **Larry O'Reilly**, vice president of sales in the Americas, said that the company had identified nearly 300 North American markets it felt were large enough to support an IMAX theater. He added that he hoped to have 240 multiplex theaters in place by 2006, an ambitious goal that would require record numbers of new installations — at least 40 per year — in the next three years.

The question is whether North American exhibition chains are in the market for giant screens. Will the combination of lower-cost theaters and major Hollywood hits in 15/70 persuade chains to begin a new round of IMAX-theater building? Most are now clear of their bankruptcy proceedings, and some have begun to build new 35mm screens. But since Imax announced the MPX system a year ago, there's been only one U.S. signing: the Jack Loeks theater in Lansing, MI. (That theater opened in December, equipped with SR projectors, not the smaller, simpler MPX projector. The MPX unit is expected to be in place in the next few months.) But the silence from North American chains gets louder every day.

Imax is focusing heavily on overseas opportunities, particularly in Asia. The first commercially operated IMAX theater

Chart 2

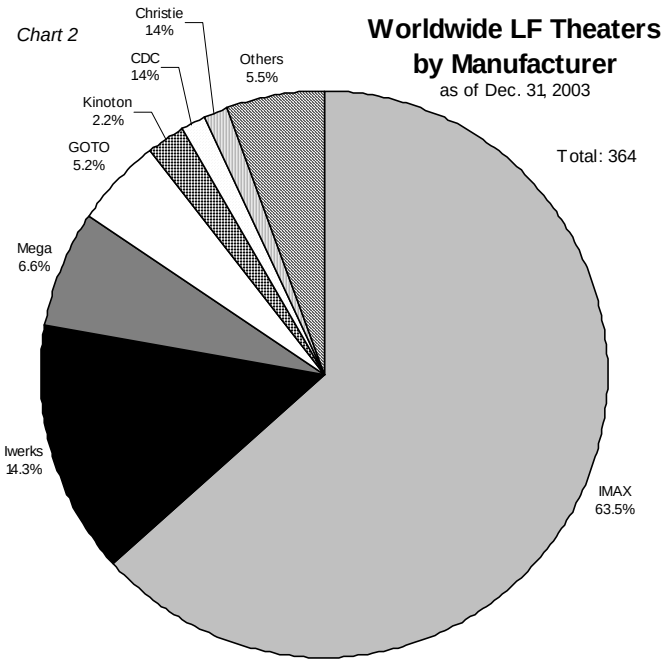
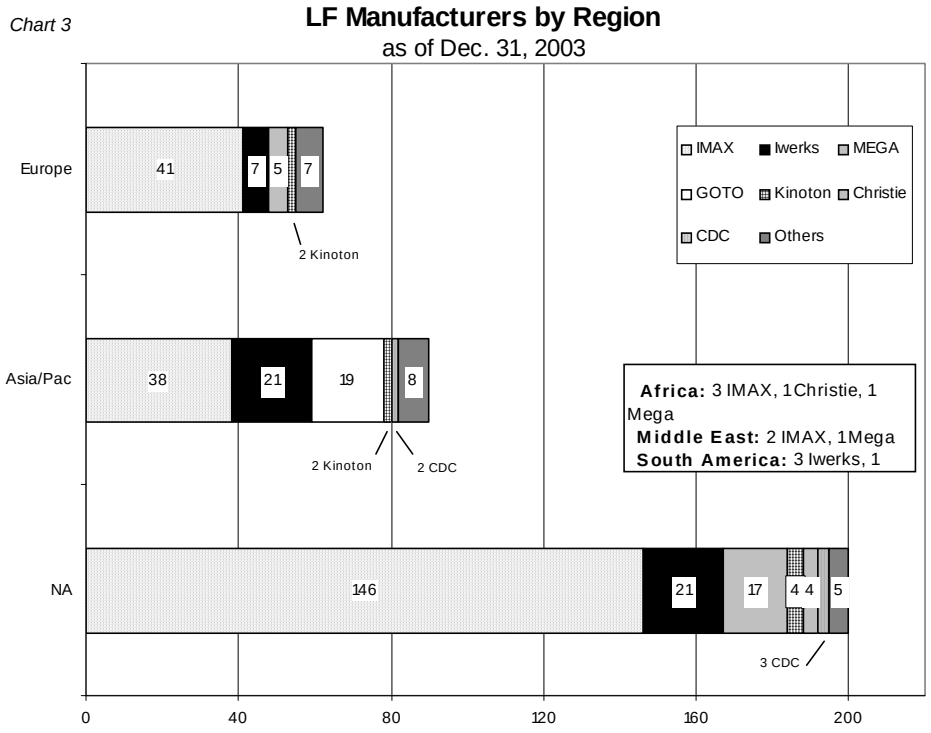


Chart 3



in China opened in Shanghai this month, and Imax press releases regularly tout China as the fastest growing market in the company's history. Imax has signed MPX deals in Spain, China, and the United Arab Emirates, and a spokesperson tells *LFX* that company believes that the international market has at least twice the potential of the domestic. The downside of international venues, particularly in developing countries, is that average ticket prices are much lower than in the West (e.g. $0.50 in India, according to *Screen Digest*), which presumably means that system royalties from those theaters will be lower than average.

Imax has always been the dominant player in the industry, and much depends on the outcome of its current strategy. Theater systems are its main profit source. The company has reduced its involvement in film production, which lowers expenditures but will eventually cut into distribution income. It has taken steps to reduce customer service costs and thus income from tech support. Declining LF production industry-wide will affect Imax's post-production revenues. It is probably fair to assume that the company is making little or no profit on its DMR work, so as to make the process as attractive as possible to studios.

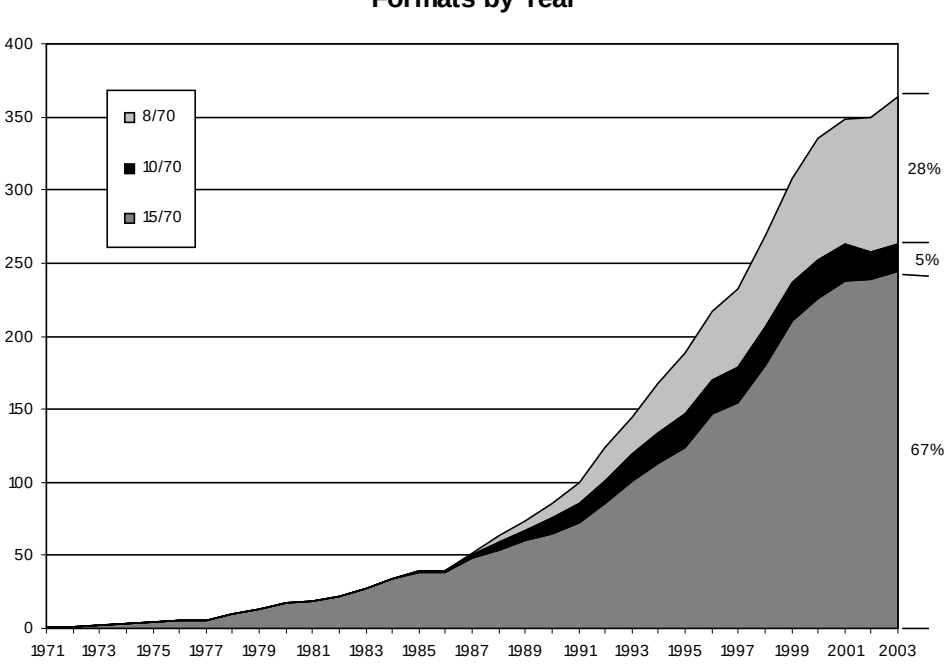
The future of other segments

Despite last year's increase in theme park theaters (noted above), that segment and standalone theaters are declining. It appears that theme parks no longer see LF screens as cost-effective attractions. Even though they take up relatively little space and don't cost much to operate, neither are they extremely effective in drawing visitors to the parks. Last year, **Cedar Point** in Sandusky, OH, converted its 25-year-old IMAX theater to a live theater for ice skating shows, and this year the IMAX at **Paramount's Great America** in Santa Clara, CA, which has been dark for two years, will be converted to a live attraction for the 2005 season. (Both were among the oldest and largest IMAX theaters in the world.) Shows like Cedar Point's "Snoopy Rocks! On Ice" are promoted heavily in park marketing in a way that LF films never were. It's hard to avoid the impression that whereas ten or twenty years ago giant-screen films were seen by parks and their visitors as dynamic, high-tech experiences, now much of that novelty has worn off.

Some of the earliest standalone LF screens (commercial theaters not in multiplexes) were destination theaters at places like the Grand Canyon, Yellowstone, and Niagara Falls. Since then many have been placed in major shopping centers or other attractions like casinos. Some, like the

*(See **THEATERS** on page 10)*

Chart 4



New, Closed, and Converted Theaters in 2003

NEW

City	Organization	Country	Mfr	Format		Opened
Memphis Mal	Malco Paradiso	USA	KINO	870	2D	2/03
Dalian	Dalian Peace Plaza Co., Ltd.	CHINA	IWRK	870	3D	3/03
Prague IT	Oskar IMAX, Palace Flora	CZECH REP	IMAX	1570	3D	3/20/03
Tallahassee	Challenger Learning Center	USA	IMAX	1570	2D	3/22/03
Taejon Imag	Imagination Pavilion	SOUTH KOREA	IMAX	1570	2D	4/03
Moscow	Nescafé IMAX Theater	RUSSIA	IMAX	1570	3D	4/4/03
Salt Lake City CP	Clark Planetarium	USA	IMAX	1570	3D	4/11/03
Palma de Mallorca	Cines Ocimax	SPAIN	CM	870	2D	5/9/03
Baton Rouge	Louisiana Arts and Science Museum	USA	MEGA	870	2D	5/24/03
Hartberg	Oekopark Hartberg	AUSTRIA	BALL	870	2D	6/03
Taranto	IMAX Theatre Felisia	ITALY	IMAX	1570	3D	6/22/03
Saint Félicien	Zoo St. Félicien	CANADA	MEGA	870	2D	7/03
Charleston WV	Clay Center	USA	MEGA	870	2D	7/12/03
Hyderabad	Prasad IMAX Theatre	INDIA	IMAX	1570	3D	7/25/03
Kenner	Freeport McMoRan Science Complex	USA	MEGA	870	2D	8/03
Harbin	Heilongjiang Science and Technology Museum	CHINA	IMAX	1570	2D	8/8/03
Las Vegas Bre	Brenden Theatres Las Vegas 14	USA	IMAX	1570	3D	8/15/03
Killeen	Central Texas College	USA	MEGA	870	2D	8/22/03
Guayaquil	Malecon 2000 Foundation	ECUADOR	IMAX	1570	2D	10/31/03
Lansing JLT	Celebration! Cinema IMAX Theater	USA	IMAX	1570	3D	11/25/03
New Delhi Dome	New Delhi IMAX Dome Theater	INDIA	IMAX	1570	2D	12/03
Dulles	Steven F. Udvar-Hazy Center	USA	IMAX	1570	3D	12/15/03
Bremen	Space Park Bremen	GERMANY	IMAX	1570	3D	12/19/03
Lubbock	Science Spectrum	USA	CDC	1570	2D	12/25/03

CONVERTED

City	Organization	Country	Mfr	Format		Converted
Denver CC Reg	UA Colorado Center Stadium 9	USA	IMAX	1570	3D	4/11/03
Houston Reg	Edwards Houston Marq*e 23	USA	IMAX	1570	3D	4/11/03
King of Prussia Reg	UA King of Prussia Stadium 16	USA	IMAX	1570	3D	4/11/03
Ontario Reg	Edwards Ontario Palace 22	USA	IMAX	1570	3D	4/11/03
Valencia Reg	Edwards Valencia IMAX Theatre	USA	IMAX	1570	3D	4/11/03

CLOSED

City	Organization	Country	Closed	Mfr	Format		Opened
Bochum	IMAX Kino-XXL Bochum	GERMANY	2/28/2003	IMAX	1570	3D	12/17/1997
Frankfurt	IMAX Kino-XXL Frankfurt	GERMANY	2/28/2003	IMAX	1570	3D	11/1/1999
Brisbane	IMAX Theatre Brisbane	AUSTRALIA	3/23/2003	IMAX	1570	3D	1/22/1999
Johannesburg	Hyde Park IMAX Theatre	SOUTH AFRICA	3/27/2003	IMAX	1570	2D	3/9/2001
Yokohama	Yokohama Science Centre	JAPAN	4/1/2003	IMAX	1570	2D	5/5/1984
Newport	US Bank IMAX Theatre	USA	6/13/2003	IMAX	1570	3D	9/14/2001
Honolulu	Waikiki IMAX Theatre	USA	7/7/2003	IMAX	1570	3D	10/3/1999
South Miami	IMAX Theatre at Sunset Place	USA	12/24/2003	IMAX	1570	3D	1/23/1999
Birmingham	Millennium Point	UNITED KINGDOM	12/31/2003	IMAX	1570	3D	9/29/2001

*(from **THEATERS** on page 9)*

IMAX theaters in Sydney, Australia, and Vienna, Austria, stand boldly in their own separate buildings in a major city's downtown. But this is the segment with the highest failure rate. The key to success in these settings has been the presence of other popular attractions in the vicinity and a high volume of foot traffic past the door of the theater. Attempts at making the theater the anchor of a shopping center or other facility have rarely succeeded, witness the closed IMAX theaters in Scottsdale, AZ; Dublin, Ireland; Auckland, New Zealand; and, in the last year, Newport, KY, and Miami, FL. If properly sited and marketed, standalone theaters can succeed, so there is, in theory, nothing preventing this segment from rebounding.

Institutional theaters continue their slow but steady progress, holding off the other segments and proving their long-term durability. It is worth noting that, in addition to performing better on average than most other types, institutional theaters are far more permanent than any other segment. Excluding 18 Japanese theaters built by local governments and hit hard by the economic downturn of the 1990s, in the three decades of the LF industry only two institutional theaters have ever closed: the CineDome at the **Children's Museum of Indianapolis**, which was converted to a dinosaur exhibit (reportedly more for political than financial reasons), and Millennium Point in the U.K., which closed late last year and may reopen under new management.

Because it is not driven by short-term financial considerations, there seems little doubt that the institutional sector will continue to be the solid core of the LF business for the foreseeable future.

These facts, and the slight increase in the total count last year, provide reason to hope that the downturns of recent years are at an end, and that the industry is beginning a new phase of growth. It will be a welcome spring after the winter of the past few years.

Euromax Filmmakers' Symposium in Berlin, Feb. 7–10

*(from **EUROMAX** on page 1)*

Northlight scanner in Imax's Santa Monica offices, the data files are sent to Toronto, where the images are degrained and sharpened. By comparing up to nine adjacent frames, the software can determine which elements of a picture are parts of the scene and which are film grain, and enhance the former while removing the latter. After all the processing is completed, the film is output on CRT-based film recorders that can handle up to 16,000 frames (11 minutes of film) a day. Keighley said that processing ***The Matrix Revolutions***, including making 70 prints, took only five weeks.

O'Reilly made the business case for DMR films. Pointing out that producers have always wanted more screens in the network, he predicted that 70–80% of the 30 or so signings the company anticipates in 2004 could be for multiplex theaters. He granted that multiplex LF theaters have traditionally underperformed, in part because with most traditional LF films the onus has been on the exhibitor to handle marketing. Imax is working to reduce operational and capital costs to theater owners, and boost theater revenues with a mix of DMR and traditional LF films. O'Reilly compared the model to HBO, which programs its own original series and films along with Hollywood movies.

He said that Hollywood luminaries such as **Ron Howard** (director of *Apollo 13*), **Joel Silver** (producer of the *Matrix* series), and critic **Roger Ebert** are praising the IMAX releases of Hollywood hits, and that the films are also creating "DMR loyalists" who are willing to pay even more than the premium ticket prices charged so far.

Creasey described the launch strategy for the Moscow IMAX theater, which opened last spring. *Apollo 13* was the first DMR film they showed, and although it had been shown on Russian TV, it had never before been seen in theaters. The DMR edition did "pretty well," Creasey said. The next DMR film, ***The Matrix Reloaded***, did twice as well, even though it opened several weeks after the 35mm version. But ***The Matrix Revolutions***, which opened day-and-date with 35mm, was the best for them, earning the biggest box office in all of Moscow on the opening weekend. Creasey said that 3D films have done the best at their theater, and he now sees DMR titles as an important way to avoid "burning through" the limited number of 3D titles too quickly.

Jordi Llompart

Dominque Rigaud and Jens Meurer spoke about funding LF films in Europe.

In his statement, MacGillivray was harshly critical of DMR. He granted that DMR might be good for Imax Corp. shareholders and for some theaters in the short term, but that for the "vast majority of industry and museum workers, filmmakers and distributors, and giant-screen film customers...DMR is certainly 80% bad news." He asserted that the process dilutes and confuses the family-friendly educational image that the LF industry has built. MacGillivray predicted that the novelty of DMR will wear off quickly, and claimed that the business model has three irreparable problems: theaters can't afford to show two- or three-hour-long films except in the evenings; DMR audiences may be new customers for institutions, but **Disney**'s experience shows they aren't long-term customers; and because it uses only 60% of the screen, DMR does not convey the full power of the 15/70 experience. MacGillivray said that even though Imax Corporation is in a difficult situation, DMR is "failed short-term thinking," but that "if

*(See **EUROMAX** on page 12)*

Simon Wincer and Phil Streather

*(from **EUROMAX** on page 11)*

we stick to the unique and popular appeal of our you-are-there experiences, I feel we can rebuild our attendance and create a robust long-term success of the finest cinema experience ever conceived."

From the floor, **Ben Stassen**, president of **nWave Pictures**, repeated his now-familiar criticisms of the repurposing of Hollywood films (*see GSTA coverage, LFX October 2003*), adding that he couldn't understand why the studios continued releasing DMR titles when, according to his math, their income barely covered the cost of prints and marketing.

O'Reilly countered that all of his presentation had been factual, whereas MacGillivray and Stassen had merely been expressing opinions. He pointed out that no one is forcing studios to release films in DMR, or forcing theaters to show them, so they must be making money at it. O'Reilly added that there is a great demand for 3D, and yet MacGillivray has not made any 3D films. He said that *NASCAR* will open in March with 71 leases, almost half in institutions. [By *LFX*'s count, the number is one-third: 23 out of 74.] Stassen charged that Warner had only gotten that many leases by giving the theaters free prints. O'Reilly fired back, "Ben, who was first distributor in this medium to offer free prints in exchange for a higher film rent?" Stassen replied, "We [nWave] did." O'Reilly: "Exactly."

After lunch, the panel on LF storytelling convened, with producer **Phil Streather** moderating a discussion among four LF directors: **Jordi Llompart**, **Tim Liversedge**, **Simon Wincer**, and a statement from Greg MacGillivray, read by **MacGillivray Freeman Films' Bob Harman**.

Llompart, who is currently directing ***Mystery of the Nile***, said that the technical aspects of LF filmmaking have to be learned, but that they are not very difficult; the hard part is finding a good story. The international release pattern of most LF films makes it tricky to find stories that will be understood and enjoyed by people the world over, in both commercial and institutional theaters, by young and old viewers. He also said that telling a story in 40 minutes is not simple, but that audiences are looking for a balance of emotions, surprises, and excitement.

Liversedge, director of ***Roar: Lions of the Kalahari***, said that his long experience in filming wild animals in Botswana was essential in helping him formulate the story for *Roar*. Before starting on the project, he had worked mostly in television, and was frustrated by the small screen because he felt that "TV is a trivial way to do theater." He wanted his films to be shown in settings where he would have his audience's full attention. Moving into LF was a technical challenge, but he decided to buy an 8/70 camera and risk ten 1,000-foot rolls of film to see if he could make it work. He was fortunate to get a very dramatic shot of a lion pouncing on a gazelle within the first three weeks, which encouraged him to continue. The lower cost of shooting 8/70 (and some 35mm) gave him the time and freedom to allow the lions become accustomed to his presence, an essential factor in obtaining the footage that let him tell his story.

Wincer has two LF films in release now, *NASCAR 3D* and *Young Black Stallion*. He emphasized that it was essential to "respect what's on the page," in other words, that story is the most important aspect of any film. With his background in television and 35mm features, learning the tech-

Symposium coordinator Andrew Oran

niques of making LF films was a challenge. Wincer credited cinematographer **Reed Smoot** with teaching him about composing for the giant screen on *Young Black Stallion*, and opined that the non-linear editing systems now in use for conventional films have led to overcutting and too many close-ups. He said that in LF films, landscapes are nearly as important as characters, recalling the elegance of David Lean's films. He found that in filming scenes with actors, paradoxically, the cast members with the least acting experience were least bothered by the noisy IMAX camera, where the more experienced performers tried to act over the noise.

A session on digital production techniques on Monday morning included new images from ***Sharks 3D***, being produced by **3D Entertainment** in 3D HD, and a number of test sequences, most of which had been presented in the technical session of the GSTA conference in Glasgow (*see LFX, November 2003*).

A session focusing on nWave Pictures featured Andrew Oran interviewing Ben Stassen about the director's career in LF, interspersed with clips from the six LF films he has made in the last six years. Stassen said that because of the popularity of 2003's *Spy Kids 3D* (which used anaglyph 3D), he has heard from studios interested in making 3D features, and may announce a new feature project in the next few weeks, as well as a new live-action 3D LF film.

The final day saw a panel discussion on funding LF films in Europe. Filmmakers from several countries related some of the tax advantages and other funding sources available to films made in those countries.

Phil Streather related that ***Bugs!*** had relied on a combination of U.K. government agency funds, private investors, and sponsorship money. The government funding required that 75% of spending be done in the U.K., a point echoed by later speakers.

Most European governments have complex requirements, including points systems that determine whether a project is eligible for tax breaks or grants. **Dominique Rigaud** of **Virtuosity** spoke of the requirements in France, where up to 50% of the taxes on production and post production expenses can be refunded to qualified productions. **Jens Meuer** of Germany's **Egoli Tossel Films**, said that in that country there are more than 20 regional governments that offer film funding, often in competition with one another. In trying to raise funds for ***Secrets of Siberia***, he was able to obtain money from five German states.

Jordi Llompart said that he and the owners of the IMAX theater in Valencia had been successful in persuading Spanish lawmakers to make LF films eligible for grants and tax breaks offered to other films. But he added that with relatively low numbers of theaters in Europe, it is hard to find sponsors who would see a benefit to having their name on an LF film.

Daniel White of **Big Films, Inc.**, in Montreal, said that LF films are not as well supported in Canada as they once were, thanks to the lobbying of the television and feature film production companies, but that the **Giant Screen Consortium**, a group of Quebec LF producers and service providers, is working to reverse that trend.

The next Euromax Filmmakers Symposium will be held in Berlin in 2006.

Features screened at the 2004 Euromax Symposium

Ghosts of the Abyss (short version)	Buena Vista Pictures Distribution
Misadventures in 3D	nWave Pictures
NASCAR 3D: The IMAX Experience	Warner Bros.
Pulse: A Stomp Odyssey	Giant Screen Films
Roar: Lions of the Kalahari	Destination Cinema
Sacred Planet	Buena Vista Pictures Distribution
Young Black Stallion	Buena Vista Pictures Distribution
Shorts:	
Black Widow	dir. Gerald Calderon
Boar Pigs	dir. Tom Huggins
Concorde	dir. Heinz Elser
Pandorama	dir. Nina Paley
Patrouille de France	dir. Eric Magnon
Secrets of Siberia (trailer)	dir. Frank Mueller
The straw that breaks the camel's back…?	dir. Frank Schots
Trains (trailer)	dir. Pierre Willemin
The Trip	dir. Peter Georgi
Where the trains used to go	dir. Morten Skallerud

*(from **BIZ** on page 5)*

tone voice."

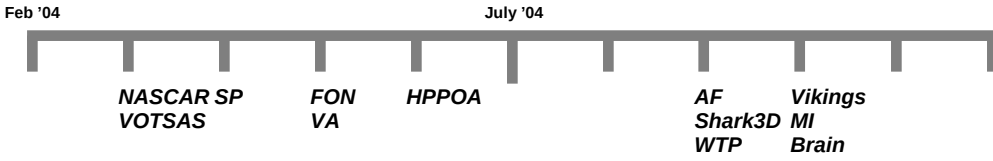
Paul Novros, Graphic Films, Inc. : "[Jack's] professionalism, good cheer, and willingness to go the extra mile will be sorely missed by Graphic Films, as well as any and all that had the opportunity to work with him."

West is survived by his wife of 48 years, their two children, two sisters, and several nieces and nephews.

John D. Loeks, Sr.

John D. "Jack" Loeks, Sr., founder of the eponymous Michigan-based theater chain, died on Feb. 22 of Parkinson's disease in Grand Rapids, MI. He was 85. Starting with a single theater in Grand Rapids in 1944, Loeks built the **Jack Loeks Theaters** chain into one of the top 50 exhibitors in the U.S. He retired in 1995, leaving the company to his son **John D. Loeks, Jr.**, and daughters **Meira** and **Lanette Loeks**. Today the chain has 106 screens, including two IMAX theaters. Son Jim Loeks formed a competing chain, Star Theaters, in 1990.

Loeks is survived by his four children, his wife, Ruth, and several grandchildren.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

NASCAR: The IMAX Experience

NASCAR, Imax Corp.; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. Narrator: Kiefer Sutherland. 3D. Release: March 12, 2004.

– **Film is complete.**

Voyageurs de la Ciel et de la Mer (Voyagers of the Sky and Sea)

Galatée Films; directors: Jacques Perrin, Jacques Cluzaud; producers: Jacques Perrin, Nicolas Mauvernay; script: Jacques Perrin; DPs: Michel Benjamin, Dominique Gentil; executive producer: Jean de Trégomain. IMAX Magic Carpet format (two screens). Release: March 2004.

– Photography wrapped in November.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Long; producers: Karen Long, Jon Long; executive producer: Jake Eberts. Release: April 16, 2004.

– Film is complete.

Forces of Nature

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: May 28, 2004.

– Editing is in progress.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: May 2004.

– **Rendering is complete.**
– **March: Final sound mix at Skywalker Sound in California.**
– Film will be screened at LFCA conference in April.

Harry Potter and the Prisoner of Azkaban: The IMAX Experience

Warner Bros.; distributor: Warner Bros; director: Alfonso Cuarón; producer: David Heyman; script: Steve Kloves; score: John Williams; executive producers: Michael Barnathan, Chris Columbus, Callum McDougall, Mark Radcliffe. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: June 2004.

–The feature will be converted to 15/70 with Imax DMR technology.

Air Force: The Battle of Red Flag (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: Sept. 12, 2004.

– **January: Filmed live fire exercises and dogfighting sequences at Nellis AFB in Nevada.**
– **April: Shooting aerials.**

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: François Mantello. Release: September 2004.

– **February to May:**
– **Whale sharks and manta rays in Mozambique.**
– **Sand sharks, tiger sharks, hammerheads and bullsharks in South Africa.**
– **Hammerheads, silky sharks, and Galapagos sharks at Malpelo, Colombia.**

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: September 2004.

– **March-April: Filming in Washington, DC, and Boston, MA.**

Vikings

Sky High Entertainment; distributor: Giant Screen Films; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. ***Release: Oct. 12, 2004.***

– **CGI work has delayed the release to Fall 2004.**

Mystic India (formerly *The Journey*)

Infinity Filmworks; distributor: tba; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.

– Film is complete.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: JoAnna Baldwin Mallory. Release: fall 2004.

– nWave Pictures is conducting animation tests of brain imaging.

Extreme Life (wt)

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. 3D. Release: early 2005.

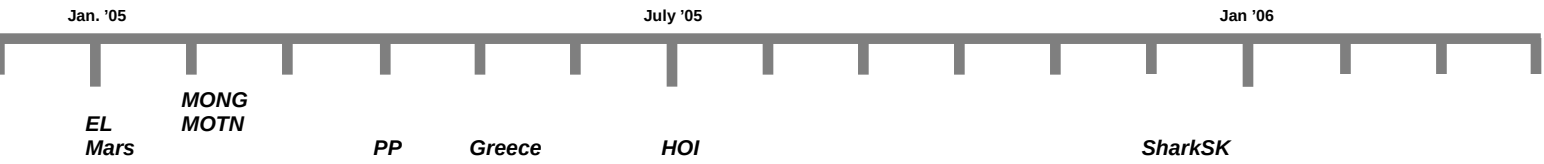
– Several expeditions with two research vessels and four subs were undertaken in the Atlantic and Pacific oceans in summer of 2003.
– Fall: Filmed topside scenes in California.
– January-February: Filmed in California.

Mars (wt)

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: early 2005.

– January-March: Images captured by rovers on Mars will be used in the film.

Mysteries of New Guinea



Lobo Media Productions; distributor: Lobo Images; director, producer: Mal Wolf. Release: February 2005.
– January-February: Final scouting trip to New Guinea
– March: Shooting in New Guinea.

The Mystery of the Nile
Orbitamax; distributor: MacGillivray Freeman Films; director, producer, script: Jordi Llompart; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.
– November-December: Filmed in Ethiopia, Egypt, and the Sudan.
– February: Filmed in the Sudan.

Planet Patagonia: Land of the Dinosaurs
Sky High Entertainment; distributor: Sky High; director: Marc Fafard; aerial DP:Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. Release: April 2005.
– CGI work started in fall of 2003.

Greece: Secrets of the Past (wt)
MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2005.
– Filming will resume in April or May.

The Heart of India (wt)
Tricolor Films/Bharatbala Productions/ MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Pitre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: 2005.
– Filming will resume in March.

Sharks (wt)
Principal Large Format/SK Films; distributor: SK Films; director, script, underwater DP: Bob Talbot; surface DP, stereographer: Sean Phillips; producers: Jonathan Barker, Phil Streather, Alex Ferguson. 3D. Release: late 2005.
–Filming will resume in the spring.

Not actively in production this month:
Champions
Trains
Secrets of Siberia
Manatee: The Forgotten Mermaid

Cinematographer William Reeve (left) and director Jon Long, filming in Alaska for Sacred Planet.

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THE *LF EXAMINER* INDEX

January 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
1/1/2004	YBS	1,365,524	1,594,595			1,594,595	1	51		51
	SVTS	415,725	2,833,643	353,898	2,174,136	5,007,779	10	35	20	55
	SpaceSta	275,008	46,173,527	101,127	19,012,235	65,185,761	90	12	14	26
	GOTA	42,658	15,265,717	2,391	4,201,240	19,466,957	38	6	1	7
	Trex	22,339	46,583,223	40,491	36,332,393	82,915,616	268	2	7	9
	HaunCast	19,999	7,959,685	45,000	12,719,083	20,678,768	148	7	10	17
	Extreme	4,745	12,692,586	1,625	12,975,444	25,668,030	251	2	5	8
	Galapago	2,379	14,255,937	6,042	6,388,825	20,644,762	216	1	2	3
	CDS	1,929	15,604,734	3,327	12,061,502	27,666,236	211	2	4	6
	E3D	699	6,954,494	5,000	30,546,291	37,500,785	253	2	6	8
	CTPA	610	3,545,773	0	2,862,661	6,408,435	134	1	0	1
	TR	569	18,798,590	556	12,498,176	31,296,766	331	1	1	2
	AlienAdv	550	4,319,784	41,500	11,591,663	15,911,447	228	1	7	8
	Apollo13	32	1,722,160	0	278,535	2,000,695	67	0	0	0
	ATSOT		16,001,450	44,764	20,947,877	36,949,356	419		3	3
	WOC		15,054,636		19,269,961	34,324,597	448			
	MTA		2,297,774		463,174	2,760,948	289			
1/8/2004	YBS	1,067,278	2,455,679			2,455,679	2	51		51
	SpaceSta	186,450	46,512,745	109,552	19,169,212	65,681,957	91	16	16	32
	SVTS	174,317	2,942,517	310,867	2,609,291	5,551,808	11	10	17	27
	Trex	42,695	46,895,965	57,149	36,394,715	83,290,680	269	6	8	14
	GOTA	24,379	15,290,096		4,201,240	19,491,336	39	6		6
	HaunCast	20,000	7,979,685	83,929	12,803,012	20,782,697	149	5	8	13
	Extreme	7,515	12,700,101	1,853	12,977,297	25,677,398	252	1	5	6
	Galapago	4,182	14,262,953	7,258	6,395,022	20,657,975	217	3	1	4
	CDS	1,405	15,606,139	9,133	12,119,979	27,726,118	212	2	4	6
	E3D	1,211	6,955,705	8,367	30,554,658	37,510,363	254	2	5	7
	AlienAdv	575	4,320,359	56,619	11,648,282	15,968,641	229	1	6	7
	CTPA	466	3,681,890	142		7,363,780	135	1	0	1
	Apollo13	0	1,722,939	0	278,535	2,001,473	68	1	0	1
	ATSOT		16,001,450	24,683	20,986,909	36,988,388	420		3	3
	WOC		15,054,636	9	19,269,970	34,324,606	449		1	1
	MTA		2,297,774		463,174	2,760,948	290			
	TR		18,798,590	2,071	12,503,542	31,301,740	332	1	1	1
1/15/2004	YBS	445,951	2,904,432			2,904,432	3	51		51
	SpaceSta	124,080	46,613,595	55,550	19,197,353	65,810,948	92	15	18	33
	Bugs	57,830	4,490,756	69,659	3,213,803	7,704,559	45	15	13	28
	Trex	23,474	46,915,154	35,429	36,448,267	83,363,421	270	4	13	17
	HaunCast	17,500	7,997,185	76,908	12,879,920	20,877,105	150	5	7	12
	GOTA	17,099	15,307,195	56,078	4,387,661	19,694,856	40	6	3	9
	SVTS	7,194	2,969,072	153,594	2,733,771	5,702,842	12	0	11	11
	CDS	4,845	15,611,384	5,324	12,126,369	27,737,753	213	2	4	6
	Galapago	2,737	14,274,081	5,703	6,402,053	20,676,134	218	3	3	6
	E3D	900	6,956,605	5,717	30,560,375	37,516,980	255	2	5	7
	AlienAdv	605	4,320,964	54,915	11,703,197	16,024,161	230	1	6	7
	Apollo13	450	1,723,739	0	278,535	2,002,273	69	1	0	1
	ATSTOT	348	16,001,827	22,674	21,009,987	37,011,814	421	1	3	4
	CTPA	89	3,682,017	0	2,863,343	6,545,360	136	1	0	1

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	Extreme		12,700,101	2,002	12,979,299	25,679,400	253		5	5
	WOC		15,054,636	0	19,269,970	34,324,606	450		0	
	TR		18,798,590	1,493	12,505,035	31,303,289	333		1	1
	MTA		2,297,774		463,174	2,760,948	291			
1/22/2004	YBS	630,720	3,536,297			3,536,297	4	51		51
	SpaceSta	126,947	46,734,788	72,086	19,302,103	66,036,891	93	15	19	34
	Bugs	75,790	4,560,857	81,010	3,298,310	7,859,167	46	15	13	28
	Trex	27,245	46,948,404	43,269	36,480,949	83,429,353	271	5	9	14
	GOTA	23,993	15,331,188	141,171	4,929,983	20,261,171	41	7	3	6
	Galapago	14,880	14,286,810	5,993	6,407,470	20,694,280	219	4	2	6
	HaunCast	12,000	8,009,185	63,168	12,943,088	20,952,273	151	5	7	12
	CDS	3,951	15,615,335	5,959	12,132,483	27,747,818	214	1	3	4
	Apollo13	838	1,723,867	0	322,430	2,046,297	70	1	0	1
	SVTS	834	3,036,215	71,758	3,057,602	6,093,817	13	1	2	3
	E3D	800	6,957,405	4,500	30,564,875	37,522,280	256	2	5	7
	AlienAdv	500	4,321,464	59,115	11,762,312	16,083,776	231	1	6	7
	CTPA	192	3,682,120	0	2,863,343	6,545,463	137	1	0	1
	ATSOT	191	16,001,931	14,807	21,031,421	37,033,352	422	1	3	3
	TR		18,798,590	1,534	12,506,657	31,304,855	334		1	1
	Extreme		12,700,101	1,118	12,980,416	25,680,517	254		5	5
	WOC		15,054,636		19,269,970	34,324,606	451			
	MTA		2,297,774		463,174	2,760,948	292			
1/29/2004	YBS	400,570	3,931,666			3,931,666	5	51		51
	SpaceSta	126,190	46,880,550	84,781	19,396,543	66,277,092	94	16	18	34
	Bugs	64,614	4,627,239	83,819	3,386,676	8,013,915	47	15	12	27
	Trex	30,098	46,986,946	41,085	36,540,770	83,527,716	272	4	9	13
	GOTA	20,582	15,351,770	107,620	5,112,411	20,464,181	42	7	3	10
	HaunCast	9,890	8,019,075	64,152	13,007,240	21,026,315	152	4	7	11
	Galapago	9,769	14,296,038	7,490	6,415,549	20,711,587	220	3	3	6
	E3D	1,050	6,958,455	4,715	30,569,590	37,528,045	257	2	5	7
	AlienAdv	615	4,322,079	59,158	11,821,470	16,143,549	232	1	6	7
	CTPA	58	3,682,282	0	2,863,343	6,545,625	138	1	0	1
	Apollo13	0	1,723,867	0	322,430	2,046,297	71	0	0	0
	WOC		15,054,636		19,269,970	34,324,606	452			
	SVTS		3,040,009	83,811	3,189,345	6,229,353	14		6	6
	CDS		15,615,335	5,410	12,137,951	27,753,286	215		3	3
	MTA		2,297,774		463,174	2,760,948	293			
	ATSOT		16,001,931	29,281	21,066,671	37,068,602	423		2	2
	Extreme		12,700,101	1,530	12,981,946	25,682,047	255		6	6
	TR		18,798,590	1,288	12,507,954	31,306,143	335		1	1

*(from **SHORTS** on page 28)*

operating in the location since January 1998. The venue featured 3D 15/70 projection into an 82-foot (25-meter) diameter dome and four 27-passenger, six-degrees-of-freedom motion bases that were capable of serving 1,000 riders an hour.

In a statement, **Imax Corporation**, which owned and operated the facility, said that *Race For Atlantis* "had a long and successful run at its location — which is one of the world's most expensive real estate properties — and the operating parties have decided it's time to offer something different to their customers."

The Forum Shops mall at Caesar's Palace is operated by **Simon Properties Group**, which also owns the Shops at Sunset Place, in Miami, where another Imax owned-and-operated facility, the **IMAX Theatre at Sunset Place**, closed in December (*see The Biz, LFX, January 2003*).

Bethune short plays in Toronto

Stage Fright, a two-minute 15/70 short made by **Ryerson College** film student **Mark Bethune**, will be shown in a free screening at the **Famous Players Paramount IMAX Thatre** in Toronto on Feb. 26.

The film, which was also shown at the **Giant Screen Theater Association** conference in Glasgow last fall, will be introduced by Bethune.

Bookings: February 2004 by Film

685 bookings of 101 films in 246 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
	Moscow	4/4/03	4/2/04
	Prague IT	3/20/03	3/19/04
	Seoul	12/15/03	7/15/04
	Tallahassee	1/1/04	6/30/04
	Victoria	11/16/03	2/29/04
Africa	Atlanta FMNH	1/2/04	2/29/04
	Boston NEA	1/8/04	2/8/04
	Parker	8/29/03	8/29/04
	Poitiers Omni	2/10/04	3/31/04
AJ	Calgary SC	9/26/03	6/18/04
	Cincinnati	2/28/04	5/28/04
	Garza Garcia	10/1/03	3/31/04
	Kuwait City	11/21/03	5/21/04
	Taichung ST	1/1/04	12/31/04
	Tijuana	10/4/03	4/1/04
	Woodridge Cmk	2/6/04	4/1/04
Alamo	San Antonio 2D		
Alaska	Cathedral City	1/9/04	5/9/04
	Houston MNS	9/3/03	9/30/04
	Lucerne	2/2/02	6/30/04
	Myrtle Beach	4/1/03	4/1/04
	Nuremberg	1/1/04	6/30/04
	Oulu	5/1/03	4/30/04
ALBT	Alamogordo	1/2/04	6/30/04
	Barcelona	11/27/03	5/31/04
	Berlin Disc	12/1/02	
	Cedar Rapids	8/1/03	2/1/04
	Hague	9/1/03	3/1/04
	Lucerne	2/6/04	8/6/04
	Pitea	2/1/04	1/31/05
	San Diego RHF	11/14/03	3/31/04
	Speyer Imax	9/18/03	5/18/04
	Stockholm	9/20/02	3/31/04
AlienAdv	Barcelona	4/1/03	4/30/04
	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/04
	Kagawa	9/9/03	3/7/04
	Kitakyushu	12/1/03	3/31/04
	Madrid	3/26/03	3/31/04
	Manchester UCI	7/25/03	8/1/04
	Myrtle Beach	8/1/03	2/28/04
AllAcces	Bratislava	5/13/03	5/14/04
Amazon	Grand Rapids JLT	1/15/04	6/30/05
Antarc	Hibbing	9/1/03	8/30/04
	Melbourne WBS	2/03	2/04
	Sydney WBS	2/03	2/04
	Toronto OP	4/1/03	3/31/04
Apollo13	Boston NEA	1/8/04	2/8/04
	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
	London ONT	**2/6/04**	**5/5/04**
	Mumbai	10/1/03	9/30/04
	Shanghai PC	**2/20/04**	
	Singapore GV	1/1/04	7/31/04
AR	Columbus COSI	12/26/03	6/1/04
	Dallas SP	11/28/03	5/28/04
	Dulles	12/15/03	5/17/04
	Hague	2/17/04	5/27/04
	Hampton	10/3/03	5/30/04
	Melbourne WBS	10/23/03	5/23/04
	Paris Geo	4/11/03	10/9/04
	Poitiers Imax	2/15/04	10/15/04
	Sandy	4/18/03	4/15/04
	Shreveport	7/6/03	2/5/04
	Sydney WBS	4/1/03	3/1/04
	Syracuse	10/4/03	2/16/04
	Vantaa	2/6/03	2/6/04
ATSOT	Goteborg	10/2/01	10/04
	Natick JF	8/22/03	5/31/04
Bears	Columbus COSI	10/4/03	4/04
	Regina	9/1/03	3/1/04
	Saint Félicien	7/1/03	5/1/04
	Sydney WBS	2/1/03	4/1/04
	Vantaa	9/1/03	11/3/04
	Yellowstone	6/1/02	
Beavers	**Los Angeles CSC**	**7/1/03**	**7/1/04**
	Milwaukee	**11/28/03**	**3/25/04**
	Salt Lake City CP	4/11/03	3/31/04
	Taipei MCRC	**7/1/03**	**12/31/04**
BP	Hyderabad	8/15/03	8/14/04
	Prague IT	10/9/03	10/8/04
	Tallahassee	8/15/03	5/31/04
Bugs	Berlin Disc	10/18/03	11/1/04
	Boston NEA	9/9/03	5/4/04
	Bradford	7/9/03	4/3/04
	Bristol	3/18/03	3/18/04
	Galveston	5/23/03	5/23/04
	Glasgow	9/26/03	6/1/04
	Halifax	10/3/03	3/25/04
	Hutchinson	6/12/03	3/11/04
	London BFI	10/3/03	4/3/04
	London SM	10/3/03	4/3/04
	Melbourne WBS	4/11/03	4/11/04
	Mexico City Pap	6/1/03	2/1/04
	Montreal VP	10/9/03	3/1/04
	Munich	11/1/03	1/1/05
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/04
	Nuremberg	11/1/03	11/1/04
	Philadelphia	1/2/04	7/1/04
	Quebec	5/16/03	5/1/04
	Salt Lake City CP	7/24/03	7/24/04
	San Antonio 3D	1/9/04	4/9/04
	San Diego RHF	8/8/03	6/1/04
	San Jose	10/1/03	8/1/04
	Seattle PSC 2	12/27/03	12/1/04
	Singapore SC	10/19/03	3/19/04
	Stockholm	9/1/03	9/1/04
	Sydney WBS	4/11/03	4/11/04
	Victoria	11/14/03	5/1/04
	Washington NMNH	3/14/03	3/11/04
CRA	Austin	1/17/04	5/14/04
	Branson	3/15/03	3/15/04
	Charleston SC	2/1/04	9/5/04
	Chattanooga	9/3/03	5/3/04
	Cleveland	11/13/03	2/14/04
	Columbus COSI	1/1/04	9/1/04
	Denver MNS	1/1/04	
	Detroit	7/5/03	3/5/04
	Edmonton Ody	2/1/04	10/31/04
	Harrisburg	6/14/03	2/14/04
	Hong Kong	**2/1/04**	**7/31/04**
	Los Angeles CSC	1/30/04	8/22/04
	Memphis Pink	6/28/03	3/5/04
	Munich	4/1/03	3/31/04
	Myrtle Beach	6/1/03	3/15/04
	New York AMNH	4/11/03	2/14/04
	Providence Imx	6/30/03	3/1/04
	Saint Augustine	1/10/04	6/30/04
	Singapore SC	4/22/03	
	Stockholm	5/9/03	2/9/04
	Sydney WBS	2/15/04	7/5/04
	Taichung ST	8/1/03	
	Toronto OSC	10/17/03	3/31/05
	Vienna LFC	1/9/04	4/9/04
CTPA	Bangkok	6/20/03	6/20/04
	Branson	3/14/03	2/1/04
	Menlyn ISA	**1/30/04**	**1/29/05**
	Sudbury	5/5/03	6/30/04
	Sydney WBS	3/14/02	3/04
CV	Bogota	11/28/03	9/28/04
	Karlshamn	4/15/03	9/14/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Nuremberg	2/12/03	2/11/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague IT	9/11/03	9/10/04
	Singapore GV	4/1/03	
	Sudbury	1/16/03	2/1/04
	Taranto	7/24/03	7/23/04
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
DIS	Ahmedabad	2/11/03	2/10/04
	Huntsville	5/1/01	4/04
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Aguascalientes	12/25/03	6/24/04
	Bogota	4/3/03	4/2/04
	Karlshamn	9/15/03	2/05
	Laie	5/1/01	
	Norwalk	6/13/03	2/15/04
	Pitea	5/15/03	5/04
E3D	**Bournemouth She**	**2/21/03**	**2/04**
	Madrid	10/26/00	3/31/04
	Malta	8/1/03	7/31/04
	Mexico City Pap	2/1/04	9/30/04
	Munich	1/15/01	12/31/04
	Natick JF	7/1/02	3/31/04
	Sinsheim	5/16/03	3/31/04
E3Dcc	Hartford Crn	8/1/03	5/31/04

Film	Theater	Open	Close
	Karlshamn	2/1/04	3/1/05
	Stockholm	8/1/03	2/28/04
	Syracuse	9/14/02	3/31/04
EMSH	Castle Rock	3/92	
Everest	Davenport	11/28/03	7/1/04
	Hyderabad	6/03	5/04
	Las Vegas Imx	11/17/03	5/6/04
	Memphis Pink	1/16/04	2/16/04
	Pensacola	12/26/03	3/25/04
	Singapore GV	9/15/03	9/15/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Berlin Disc	5/2/00	5/04
	Guayaquil	10/31/03	10/30/04
	Moscow	4/4/03	4/4/04
	Nuremberg	**12/22/01**	**12/31/04**
	Speyer Imax	2/8/02	3/31/04
FEOC	Tijuana	10/25/03	
FOK	Kuwait City	4/17/00	4/16/04
Galapago	**Bangkok**	**3/1/02**	**6/30/04**
	Charleston SC	9/1/03	3/1/04
	Chicago Imx	1/19/04	4/30/04
	Guayaquil	11/15/03	11/15/04
	Krakow IT	4/11/03	4/10/04
	London ONT	**2/1/04**	**3/31/04**
	Sinsheim	3/10/01	12/31/04
GC	Berlin Disc	4/1/02	3/31/04
	Grand Canyon	11/1/99	12/31/05
	Hartberg	9/6/03	9/5/04
	Parker	2/1/04	2/1/05
	Warsaw IT	9/1/03	2/28/04
GF	Toronto OP	10/11/03	4/30/04
GN	Winnipeg Imx	11/28/03	3/31/04
GOTA	Tampa MOSI	10/4/03	4/1/04
GP	Nuremberg	10/2/03	3/31/04
HaunCast	Barcelona	5/7/02	6/30/04
	Berlin CS	4/5/01	6/30/04
	Berlin Disc	4/5/01	6/30/04
	Goteborg	4/15/03	4/30/04
	Las Vegas Imx	3/12/02	10/31/04
	London BFI	12/1/01	3/31/04
	Madrid	6/12/02	6/30/04
	Malta	7/26/03	8/31/04
	Manchester UCI	9/1/02	2/04
	Melbourne WBS	9/13/01	8/04
	Moscow	1/1/04	11/30/04
	Munich	9/4/03	2/28/04
	Nuremberg	5/28/03	5/31/04
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tempe Imx	9/24/03	8/31/04
HB	Alexandria	10/1/03	9/30/04
	Apple Valley Imx	**2/20/04**	**5/20/04**
	Birmingham AL	**2/20/04**	**2/28/04**
	Bratislava	2/1/03	3/31/04
	Denver MNS	9/1/02	9/30/04
	Dwingeloo	4/27/02	5/04
	Edmonton Ody	6/22/02	9/30/04
	Espinho	7/19/03	7/31/04
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Jupiter Crn	9/1/03	5/31/04
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Melbourne WBS	10/7/02	3/31/04
	Munich	4/18/02	12/31/04
	Natick JF	11/15/02	3/31/04
	Nuremberg	7/4/02	6/30/04
	Palma de Mallorca	1/1/04	6/30/04
	Philadelphia	4/11/03	4/30/04
	Pitea	10/25/03	9/30/04
	Quebec	**9/19/03**	**2/04**
	Sacramento Imx	1/16/04	5/21/04
	Saint Louis SC	2/20/04	6/30/04
	Sioux Falls	1/31/04	5/28/04
	Speyer Dome	6/6/02	3/31/04
	Stockholm	11/30/01	12/31/04
	Sydney WBS	7/22/02	3/31/04
	Toronto OSC	10/12/01	6/30/04
HCBTD	San Simeon	8/17/96	
HH	Berlin Disc	4/1/02	4/30/04
Horses	**Amneville Gau**	**3/1/03**	**9/1/04**
	Apple Valley Imx	7/1/03	4/1/04
	Fort Worth	1/10/03	2/8/04
	Paris Geo	4/1/03	3/31/04
	Tsuruga	1/1/04	3/31/04
India	Berlin Disc	10/1/03	9/30/04
	Boston MOS	1/17/04	7/17/04
	Calgary EC	9/12/03	3/04
	Calgary SC	12/1/03	5/04
	Coomera	12/1/03	12/26/04
	Menlyn ISA	9/17/03	3/04
	Mobile	9/1/03	3/1/04
	New York AMNH	10/11/03	4/30/04
	Omaha	9/1/03	2/29/04
	Paris Geo	10/22/03	4/21/04
	Raleigh Exp	2/27/04	10/28/04
	Regina	10/5/03	4/04
	Toronto OP	5/1/03	12/31/04
	Vienna LFC	**10/1/03**	**4/4/04**
IOTS	Halifax	7/11/03	6/10/04
	Syracuse	1/31/04	6/30/04
	Townsville	7/19/02	7/18/04
ITD	Bremen	12/19/03	12/18/04
	Natick JF	1/21/04	2/8/04
	Prague IT	3/20/03	3/19/04
JGWC	Atlanta FMNH	2/7/04	8/6/04
	Boston MOS	10/3/03	4/2/04
	Chicago MSI	10/10/03	4/9/04
	Duluth	9/5/03	2/4/04
	Fujisawa	10/1/03	4/1/04
	Harrisburg	10/1/03	4/1/04
	Houston MNS	10/24/03	3/23/04
	Kaohsiung	1/4/04	5/31/04
	London ONT	6/1/03	6/30/04
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Orlando SC	2/14/04	8/13/04
	Philadelphia	9/13/03	3/12/04
	Pittsburgh CSC	10/17/03	6/30/04
	Portland	10/17/03	4/16/04
	Vancouver SW	11/7/03	5/6/04
	Washington NMNH	10/10/03	4/9/04
JIAC	Baltimore	7/1/03	6/30/04
	Bogota	9/10/03	3/10/04
	Memphis Pink	1/16/04	2/16/04
	Pitea	9/15/03	9/14/04
Kilimanj	Berlin Disc	1/1/04	2/29/04
	Edmonton Ody	10/10/03	2/10/04
	Philadelphia	1/23/04	3/31/04
	San Antonio 2D	1/23/04	5/30/04
	West Nyack Imx	9/5/03	2/1/04
L&C	Baton Rouge	5/22/03	2/29/04
	Birmingham AL	1/17/04	9/24/04
	Boston MOS	9/28/02	6/04
	Branson	5/3/02	4/04
	Cathedral City	8/15/03	2/14/04
	Cedar Rapids	11/1/03	4/30/04
	Charleston SC	10/1/03	3/31/04
	Cincinnati	10/1/03	3/31/04
	Dearborn	5/1/02	3/11/04
	Fort Lauderdale	9/26/03	9/25/04
	Fort Worth	9/1/03	2/28/04
	Harrisburg	10/19/02	5/31/04
	Hastings	12/1/03	6/30/04
	Houston MNS	1/17/03	3/31/04
	Lansing JLT	11/25/03	6/30/04
	Louisville	10/4/03	3/15/04
	Memphis Pink	1/16/04	2/16/04
	Milwaukee	10/1/02	3/31/04
	Oakland	6/1/03	5/31/04
	Oklahoma City	10/15/03	5/28/04
	Pittsburgh CSC	6/20/03	6/04
	Portland	8/16/02	2/28/04
	Raleigh Exp	10/3/03	5/27/04
	Roanoke	10/1/03	5/31/04
	Rochester MSC	7/1/03	2/1/04
	Saint Louis SC	9/26/03	5/31/04
	Saint Paul	10/7/03	2/26/04
	San Diego RHF	8/2/02	6/04
	San Jose	10/1/03	10/31/04
	Seattle PSC 1	9/2/02	6/30/04
	Sioux Falls	1/31/04	10/1/04
	Spokane	3/15/03	10/31/04
L5	**Amneville Gau**	**3/1/03**	**9/1/04**
	Madrid	6/25/03	6/24/04
LOLL	Loch Lomond	7/24/02	
LS	Laie	5/1/01	
	London ONT	9/1/03	2/05
	Lucerne	**5/1/03**	**5/6/04**
	Penrith	7/4/03	7/3/04
LW	Boston NEA	12/6/01	12/6/04
	Myrtle Beach	5/1/02	5/1/04
	New York AMNH	10/1/03	
	Phoenix	6/1/01	4/15/04
	Quebec	9/9/03	4/9/04
	Richmond SMV	4/15/02	6/30/04
	Saint Augustine	8/1/03	2/1/04
M3D	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
MatrxRev	London ONT	12/19/03	2/5/04
	Tallahassee	1/04	3/04
MOE	Beijing CSTM	4/28/02	4/25/04
	Berlin Disc	4/1/02	3/31/04
	Boston MOS	6/16/01	6/04
	Bradford	4/1/03	2/13/04
	Cocoa	4/16/03	6/30/04
	Davenport	9/5/03	6/30/04
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Jackson MS	7/1/03	2/28/04
	Krakow IT	11/1/03	4/30/04
	Madrid	5/1/03	12/31/04
	Malta	4/15/03	4/14/04
	Manchester UCI	7/1/02	6/04
	New Orleans	8/4/03	2/28/04
	Oakland	1/1/02	6/04
	Penrith	7/4/03	7/3/04
	Portland	11/2/01	6/04
	San Diego RHF	11/1/01	6/04
	Speyer Imax	2/1/01	6/04
	Tallahassee	9/6/03	12/31/04
	Warsaw IT	12/1/03	6/10/04

Film	Theater	Open	Close
MOF	Calgary EC	12/26/03	4/25/04
	Kaohsiung	10/1/03	4/1/04
	Lucerne	11/29/03	2/5/04
	Orlando SC	9/18/03	5/28/04
	Pensacola	11/8/96	
MOTM	Calcutta	10/10/03	
	Indianapolis Imx	**1/9/04**	**5/9/04**
	Kuala Lumpur NP	12/15/03	12/31/04
Niagara	Niagara	7/1/86	
OC	Cedar Rapids	11/1/03	2/28/04
	Cincinnati	1/23/04	4/18/04
	Dallas SP	9/26/03	8/26/04
	Houston MNS	1/2/04	6/7/04
	Nashville Reg	6/25/03	4/16/04
	Rochester Cmk	1/22/04	4/23/04
OM	Hague	6/30/03	8/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	
OO	Alamogordo	1/28/03	3/30/04
	Albuquerque	10/1/03	3/30/04
	Barcelona	5/1/03	4/30/04
	Calgary EC	12/26/03	3/30/04
	Hastings	9/8/03	3/8/04
	Lansing JLT	11/25/03	6/15/04
	Ota Gumma	4/26/03	3/30/04
	Parker	12/20/02	2/28/04
	Poitiers Imax	**2/7/04**	**4/3/04**
	Rochester Cmk	11/1/03	4/23/04
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	11/15/03	9/30/04
	Tijuana	10/18/01	12/30/04
	Vancouver Imx	**2/9/04**	**7/10/04**
	Villahermosa	10/4/03	3/3/04
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	Amneville Gau	4/19/03	4/18/04
	Apple Valley Imx	**12/24/03**	**12/31/04**
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	**2/11/03**	**9/10/04**
	Bratislava	8/1/03	7/31/04
	Chattanooga	2/22/03	2/21/04
	Col Springs Cmk	**6/20/03**	**6/19/04**
	Dallas Cmk	**2/1/04**	**8/1/04**
	Galveston	3/1/03	2/29/04
	Las Vegas Imx	10/3/03	10/3/04
	Melbourne WBS	2/1/04	1/31/05
	Moscow	9/19/03	9/18/04
	New Orleans	1/1/04	12/31/04
	Providence Imx	**1/6/04**	**11/30/04**
	Sacramento Imx	**1/10/04**	**3/31/05**
	San Antonio 3D	10/15/03	10/14/04
	Tempe Imx	**1/14/04**	**12/31/04**
	Vancouver Imx	**1/6/04**	**11/30/04**
Ozarks	Branson	1/93	12/05
Pulse	Albuquerque	11/15/03	8/30/04
	Atlanta FMNH	9/6/03	3/1/04
	Boston MOS	1/15/04	2/15/04
	Bratislava	11/1/03	11/1/04
	Calgary SC	9/26/03	3/1/04
	Columbus COSI	3/21/03	6/15/04
	Copenhagen	9/26/03	3/25/04
	Dearborn	11/1/03	3/30/04
	Fort Lauderdale	6/21/03	5/2/04
	Fort Worth	8/3/03	3/1/04
	Hague	2/1/04	5/1/04
	Kansas City Sci	12/26/03	5/27/04
	Memphis Pink	1/16/04	2/16/04
	Natick JF	1/8/04	2/8/04
	Paris Geo	2/5/03	2/5/04
	Poitiers Omni	4/3/03	12/1/04
	Portland	6/21/03	6/7/04
	Raleigh Exp	6/14/03	2/15/04
	Richmond SMV	**1/10/04**	**7/16/04**
	Saint Augustine	2/1/04	7/1/04
	Shreveport	11/13/03	5/13/04
	Sioux Falls	9/27/03	3/21/04
	Stockholm	12/1/03	11/1/04
	Sydney WBS	10/20/03	4/20/04
	Valencia Spn	7/1/03	7/1/04
Roar	Atlanta FMNH	12/6/03	6/04
SAA	Boston MOS	1/8/04	2/8/04
	Boston NEA	1/8/04	2/8/04
	Cedar Rapids	12/26/03	2/29/04
	Corsicana	11/1/03	5/31/04
	Dulles	12/15/03	6/15/04
	Edmonton Ody	2/14/03	6/28/04
	Garden City	1/14/04	7/14/04
	Garza Garcia	1/9/04	7/9/04
	Hastings	12/1/03	6/7/04
	Indianapolis Imx	1/16/04	4/29/04
	Lehi	11/1/03	4/1/04
	Melbourne WBS	10/25/01	4/04
	Mobile	1/9/04	6/30/04
	Natick JF	1/8/04	2/8/04
	Paris Geo	10/23/02	6/30/04
	Penrith	3/8/02	3/04
	Sydney WBS	10/25/01	4/04
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
	West Nyack Imx	1/21/04	4/29/04
SC	Duluth	1/9/04	4/9/04
SE	Ichikawa	4/1/03	3/31/04
	Jakarta	11/25/03	11/25/04
Sedona	Sedona	3/28/98	12/31/05
Skydance	**Tokorozawa**	**12/15/03**	**7/30/04**
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Calgary EC	5/15/03	5/14/04
	Cocoa	10/1/02	9/30/04
	Detroit	**1/1/04**	**12/31/04**
	Dwingeloo	6/18/03	5/30/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Taipei AM	3/1/01	6/30/04
SOSPI	**Amneville Gau**	**10/1/03**	**2/04**
	Kaohsiung	1/1/04	11/30/04
	Lehi	12/1/03	2/28/04
	London SM	3/10/03	3/31/04
	Sakai FCSC	9/6/03	3/31/04
SpaceSta	Alamogordo	7/1/02	6/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Birmingham AL	5/19/03	5/18/04
	Boston NEA	5/1/02	4/04
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Charlotte	10/24/03	5/18/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Dearborn	7/7/03	3/31/04
	Denver MNS	9/1/02	3/31/04
	Durban ISA	**1/16/04**	**1/15/05**
	Fort Lauderdale	**2/14/04**	**3/31/05**
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Grand Rapids JLT	5/31/02	5/04
	Halifax	3/7/03	3/6/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis Imx	5/23/02	4/04
	Katowice IT	4/11/03	4/10/04
	Kitakyushu	3/18/03	3/31/04
	KSC 2	4/19/02	4/18/04
	Kuwait City	10/1/02	6/30/04
	Langley FP	4/26/02	4/05
	Las Vegas Imx	4/19/02	4/18/04
	Leon Exp	12/1/03	5/31/04
	London BFI	4/27/02	4/26/04
	London SM	5/28/02	4/04
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Melbourne WBS	4/19/02	4/04
	Mexico City Pap	6/1/03	2/1/04
	Osaka Sun	4/19/02	4/04
	Paris Geo	10/15/03	9/30/04
	Philadelphia	6/1/02	5/04
	Regina	1/1/04	12/31/04
	Sacramento Imx	5/1/02	4/04
	Salt Lake City CP	4/12/03	4/12/04
	Seattle PSC 2	5/17/02	5/04
	Shanghai 3D	12/12/03	12/11/04
	Sinsheim	5/9/02	5/8/04
	Sudbury	9/22/03	9/21/04
	Sydney WBS	4/19/02	4/04
	Tempe Imx	5/1/02	4/04
	Tokyo Mer	4/25/02	4/04
	Vancouver Imx	4/19/02	4/18/04
	Warsaw IT	9/1/02	9/30/04
	Washington NASM	4/17/02	
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/05
SU	Chicago MSI	5/16/03	2/16/04
	Corpus Christi	8/29/03	5/1/04
	Dayton	9/27/02	
	Dulles	12/15/03	
	Fort Worth	9/5/03	3/1/04
	Garden City	5/26/03	8/31/04
	Hamaoka	10/1/03	3/31/04
	Hampton	3/7/03	3/7/04
	Hong Kong	10/1/03	4/1/04
	Huntsville	3/1/03	9/1/04
	Hutchinson	9/27/02	
	Kurume	12/1/03	3/31/04
	London ONT	5/1/03	3/31/04
	Lucerne	**9/24/02**	**2/5/04**
	Sakai FCSC	9/13/03	4/4/04
	Tulsa Cmk	1/9/04	3/1/04
	Victoria	10/16/03	2/1/04
SupeSpee	**Coomera**	**7/1/03**	**7/1/04**
	Taipei AM	**1/15/04**	**1/14/05**
SVTS	Ichikawa	11/1/03	2/28/04
	Kuwait City	12/24/03	2/4/04
	Moscow	12/20/03	2/28/04
T40	Birmingham AL	9/27/03	3/19/04
	Toronto OP	**10/11/03**	**12/31/04**
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/04

Film	Theater	Open	Close
	Hutchinson	6/1/02	5/04
Texas	Austin	5/3/03	
	Houston MNS	**1/6/04**	
TF	Oakland	3/15/03	3/14/04
	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
Trex	Austin	10/11/03	3/12/04
	Berlin CS	**1/21/00**	**12/04**
	Bournemouth She	2/7/03	2/6/04
	Bremen	**12/19/03**	**12/28/04**
	Charlotte	2/13/04	10/15/04
	Cleveland	8/15/03	8/14/04
	Katowice IT	**7/5/02**	**9/30/04**
	London BFI	**7/21/02**	**9/30/04**
	London SM	7/25/03	7/24/04
	Mobile	5/5/03	5/4/04
	Moscow	9/19/03	9/18/04
	Prague IT	3/20/03	3/19/04
	Singapore GV	4/1/03	3/31/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TRF	Little Rock	10/6/03	4/5/04
	Norwalk	12/26/03	2/12/04
TS	London SM	1/14/04	9/30/04
	Myrtle Beach	5/14/03	5/13/04
	Oklahoma City	7/11/03	3/4/04
	San Diego RHF	2/13/04	8/3/04
	San Jose	6/27/03	6/9/04
	Sudbury	2/1/04	8/31/04
	Vancouver SW	6/27/03	2/28/04
UX	Harrisburg	8/1/03	2/28/04
VOSAS	Poitiers MC	2/04	11/04
VOTDS	**Boston NEA**	**2/10/04**	**2/10/05**
	Copenhagen	**2/15/04**	**10/15/04**
	Jersey City	9/23/03	3/24/04
	Kansas City Sci	1/9/04	6/17/04
	Los Angeles CSC	9/9/03	5/3/04
	New York AMNH	11/11/03	7/11/04
	Norwalk	2/13/04	6/17/04
	Seattle PSC 2	9/16/03	3/10/04
	Syracuse	11/22/03	5/22/04
	Taipei MCRC	1/1/04	12/31/04
WAMnv	Paris Geo	1/10/00	
Whales	Berlin Disc	4/1/03	3/31/04
	Cocoa	7/1/02	6/30/04
	Milwaukee	12/19/03	6/30/04
	San Diego RHF	7/1/03	6/30/04
	Virginia Beach	1/1/04	3/31/04
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	Taipei AM	7/19/03	7/18/04
YBS	Addison Mar	12/25/03	4/04
	Apple Valley Imx	12/25/03	4/04
	Cathedral City	12/25/03	4/04
	Charleston SC	12/25/03	4/04
	Chattanooga	12/25/03	4/04
	Chicago Imx	12/25/03	4/04
	Col Springs Cmk	12/25/03	4/04
	Columbus Mar	12/25/03	4/04
	Dallas Cmk	12/25/03	4/04
	Davenport	12/25/03	4/04
	Dearborn	12/25/03	4/04
	Dulles	12/25/03	4/04
	Duluth	12/25/03	4/04
	Fort Lauderdale	12/25/03	4/04
	Galveston	12/25/03	4/04
	Grand Rapids JLT	12/25/03	4/04
	Halifax	12/25/03	4/04
	Hampton	12/25/03	4/04
	Hull	12/25/03	4/04
	Indianapolis Imx	12/25/03	4/04
	Kansas City Zoo	12/25/03	4/04
	Lansing JLT	12/25/03	4/04
	Las Vegas Bre	12/25/03	4/04
	London ONT	12/25/03	4/04
	Los Angeles Loe	12/25/03	4/04
	Los Angeles NA	12/25/03	4/04
	Louisville	12/25/03	4/04
	Lubbock I	12/25/03	4/04
	Mobile	12/25/03	4/04
	Myrtle Beach	12/25/03	4/04
	Norwalk	12/25/03	3/14/04
	Pittsburgh CSC	12/25/03	3/19/04
	Providence Imx	12/25/03	4/04
	Quebec	12/25/03	4/04
	Raleigh Exp	12/25/03	4/04
	Richmond SMV	**12/25/03**	**4/17/04**
	Rochester Cmk	12/25/03	4/04
	Sacramento Imx	12/25/03	4/04
	Saint Augustine	12/25/03	4/04
	San Antonio 2D	12/25/03	4/04
	San Francisco Loe	12/25/03	4/04
	San Jose	12/25/03	4/04
	Seattle PSC 2	12/25/03	4/04
	Spokane	12/25/03	4/04
	Tulsa Cmk	12/25/03	4/04
	Vancouver SW	12/25/03	4/04
	Victoria	12/25/03	4/04
	Washington NMNH	12/25/03	4/04
	West Nyack Imx	12/25/03	4/04
	Woodridge Cmk	12/25/03	4/04
Yell	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

February 2004 by Theater

Theater	Film	Open	Close
Addison Mar	YBS	12/25/03	4/04
Aguascalientes	Dolphins	12/25/03	6/24/04
Ahmedabad	DIS	2/11/03	2/10/04
Alamogordo	ALBT	1/2/04	6/30/04
	OO	1/28/03	3/30/04
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	OO	10/1/03	3/30/04
	Pulse	11/15/03	8/30/04
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	**Horses**	**3/1/03**	**9/1/04**
	L5	**3/1/03**	**9/1/04**
	OW3D	4/19/03	4/18/04
	SOSPI	**10/1/03**	**2/04**
Apple Valley Imx	**HB**	**2/20/04**	**5/20/04**
	Horses	7/1/03	4/1/04
	OW3D	**12/24/03**	**12/31/04**
	YBS	12/25/03	4/04
Athens Eug	Discov	1/17/04	1/16/05
Atlanta FMNH	Africa	1/2/04	2/29/04
	JGWC	2/7/04	8/6/04
	Pulse	9/6/03	3/1/04
	Roar	12/6/03	6/04
Austin	CRA	1/17/04	5/14/04
	Texas	5/3/03	
	Trex	10/11/03	3/12/04
Baltimore	JIAC	7/1/03	6/30/04
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	Galapago	**3/1/02**	**6/30/04**
Barcelona	ALBT	11/27/03	5/31/04
	AlienAdv	4/1/03	4/30/04
	HaunCast	5/7/02	6/30/04
	OO	5/1/03	4/30/04
	SpaceSta	11/7/02	11/6/04
Baton Rouge	L&C	5/22/03	2/29/04
	TBAA	5/24/03	5/26/04
Beijing CSTM	MOE	4/28/02	4/25/04
Berlin CS	AlienAdv	3/1/00	
	Cyberwor	11/16/00	12/04
	HaunCast	4/5/01	6/30/04
	OW3D	6/5/03	6/4/04
	SpaceSta	5/28/02	12/31/04
	Trex	**1/21/00**	**12/04**
Berlin Disc	ALBT	12/1/02	
	AlienAdv	6/14/03	6/30/04
	Bugs	10/18/03	11/1/04
	Extreme	5/2/00	5/04
	GC	4/1/02	3/31/04
	HaunCast	4/5/01	6/30/04
	HH	4/1/02	4/30/04
	India	10/1/03	9/30/04
	Kilimanj	1/1/04	2/29/04
	MOE	4/1/02	3/31/04
	OW3D	6/12/03	6/11/04
	Whales	4/1/03	3/31/04
Birmingham AL	**HB**	**2/20/04**	**2/28/04**
	L&C	1/17/04	9/24/04
	SpaceSta	5/19/03	5/18/04
	T40	9/27/03	3/19/04
Bogota	CV	11/28/03	9/28/04
	Dolphins	4/3/03	4/2/04
	JIAC	9/10/03	3/10/04
Boston MOS	India	1/17/04	7/17/04
	JGWC	10/3/03	4/2/04
	L&C	9/28/02	6/04
	MOE	6/16/01	6/04
	Pulse	1/15/04	2/15/04
	SAA	1/8/04	2/8/04
Boston NEA	Africa	1/8/04	2/8/04
	Apollo13	1/8/04	2/8/04
	Bugs	9/9/03	5/4/04
	LW	12/6/01	12/6/04
	OW3D	**2/11/03**	**9/10/04**
	SAA	1/8/04	2/8/04
	SpaceSta	5/1/02	4/04
	VOTDS	**2/10/04**	**2/10/05**
Bournemouth She	**E3D**	**2/21/03**	**2/04**

Theater	Film	Open	Close
	Trex	2/7/03	2/6/04
Bradford	Bugs	7/9/03	4/3/04
	MOE	4/1/03	2/13/04
Branson	CRA	3/15/03	3/15/04
	CTPA	3/14/03	2/1/04
	L&C	5/3/02	4/04
	Ozarks	1/93	12/05
Bratislava	AllAcces	5/13/03	5/14/04
	HB	2/1/03	3/31/04
	OW3D	8/1/03	7/31/04
	Pulse	11/1/03	11/1/04
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
	Trex	**12/19/03**	**12/28/04**
Bristol	Bugs	3/18/03	3/18/04
	SpaceSta	5/1/02	11/9/04
Calcutta	MOTM	10/10/03	
Calgary EC	India	9/12/03	3/04
	MOF	12/26/03	4/25/04
	OO	12/26/03	3/30/04
	Solarmax	5/15/03	5/14/04
Calgary SC	AJ	9/26/03	6/18/04
	India	12/1/03	5/04
	Pulse	9/26/03	3/1/04
Castle Rock	EMSH	3/92	
Cathedral City	Alaska	1/9/04	5/9/04
	L&C	8/15/03	2/14/04
	YBS	12/25/03	4/04
Cedar Rapids	ALBT	8/1/03	2/1/04
	L&C	11/1/03	4/30/04
	OC	11/1/03	2/28/04
	SAA	12/26/03	2/29/04
Charleston SC	CRA	2/1/04	9/5/04
	Galapago	9/1/03	3/1/04
	L&C	10/1/03	3/31/04
	YBS	12/25/03	4/04
Charlotte	SpaceSta	10/24/03	5/18/04
	Trex	2/13/04	10/15/04
Chattanooga	CRA	9/3/03	5/3/04
	OW3D	2/22/03	2/21/04
	YBS	12/25/03	4/04
Chicago Imx	Galapago	1/19/04	4/30/04
	YBS	12/25/03	4/04
Chicago MSI	JGWC	10/10/03	4/9/04
	SU	5/16/03	2/16/04
Cincinnati	AJ	2/28/04	5/28/04
	L&C	10/1/03	3/31/04
	OC	1/23/04	4/18/04
Cleveland	CRA	11/13/03	2/14/04
	Trex	8/15/03	8/14/04
Cocoa	MOE	4/16/03	6/30/04
	Solarmax	10/1/02	9/30/04
	Whales	7/1/02	6/30/04
Col Springs Cmk	**OW3D**	**6/20/03**	**6/19/04**
	SpaceSta	2/21/03	4/05
	YBS	12/25/03	4/04
Columbus COSI	AR	12/26/03	6/1/04
	Bears	10/4/03	4/04
	CRA	1/1/04	9/1/04
	Pulse	3/21/03	6/15/04
Columbus Mar	YBS	12/25/03	4/04
Coomera	India	12/1/03	12/26/04
	SupeSpee	**7/1/03**	**7/1/04**
	TR	7/1/03	6/30/04
Copenhagen	Pulse	9/26/03	3/25/04
	VOTDS	**2/15/04**	**10/15/04**
Corpus Christi	SU	8/29/03	5/1/04
Corsicana	SAA	11/1/03	5/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	**OW3D**	**2/1/04**	**8/1/04**
	SpaceSta	4/19/02	4/05
	YBS	12/25/03	4/04
Dallas SP	AR	11/28/03	5/28/04
	OC	9/26/03	8/26/04
Davenport	Everest	11/28/03	7/1/04
	MOE	9/5/03	6/30/04
	YBS	12/25/03	4/04
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Dearborn	L&C	5/1/02	3/11/04
	Pulse	11/1/03	3/30/04
	SpaceSta	7/7/03	3/31/04
	YBS	12/25/03	4/04
Denver MNS	CRA	1/1/04	
	HB	9/1/02	9/30/04
	SpaceSta	9/1/02	3/31/04
Detroit	CRA	7/5/03	3/5/04
	Solarmax	**1/1/04**	**12/31/04**
Dulles	AR	12/15/03	5/17/04
	SAA	12/15/03	6/15/04
	SU	12/15/03	
	YBS	12/25/03	4/04
Duluth	JGWC	9/5/03	2/4/04
	SC	1/9/04	4/9/04
	YBS	12/25/03	4/04
Durban ISA	**SpaceSta**	**1/16/04**	**1/15/05**
Dwingeloo	HB	4/27/02	5/04
	Solarmax	6/18/03	5/30/04
Edmonton Ody	CRA	2/1/04	10/31/04
	HB	6/22/02	9/30/04
	Kilimanj	10/10/03	2/10/04
	SAA	2/14/03	6/28/04
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	Pulse	6/21/03	5/2/04
	SpaceSta	**2/14/04**	**3/31/05**
	YBS	12/25/03	4/04
Fort Worth	Horses	1/10/03	2/8/04
	L&C	9/1/03	2/28/04
	Pulse	8/3/03	3/1/04
	SU	9/5/03	3/1/04
Fujisawa	JGWC	10/1/03	4/1/04
Galveston	Bugs	5/23/03	5/23/04
	OW3D	3/1/03	2/29/04
	SpaceSta	5/24/02	5/05
	YBS	12/25/03	4/04
Garden City	SAA	1/14/04	7/14/04
	SpaceSta	4/19/02	5/05
	SU	5/26/03	8/31/04
Garza Garcia	AJ	10/1/03	3/31/04
	SAA	1/9/04	7/9/04
Glasgow	Bugs	9/26/03	6/1/04
	Cyberwor	10/1/02	12/31/04
	SpaceSta	4/1/03	12/31/04
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	4/30/04
	WOC	4/30/02	10/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	SpaceSta	5/31/02	5/04
	YBS	12/25/03	4/04
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Hague	ALBT	9/1/03	3/1/04
	AR	2/17/04	5/27/04
	HB	10/10/01	10/10/04
	MOE	7/1/03	6/30/04
	OM	6/30/03	8/31/04
	Pulse	2/1/04	5/1/04
	Solarmax	10/11/03	10/10/04
Halifax	Bugs	10/3/03	3/25/04
	IOTS	7/11/03	6/10/04
	SpaceSta	3/7/03	3/6/04
	YBS	12/25/03	4/04
Hamaoka	SU	10/1/03	3/31/04
Hampton	AR	10/3/03	5/30/04
	SpaceSta	5/24/02	5/05
	SU	3/7/03	3/7/04
	YBS	12/25/03	4/04
Harrisburg	CRA	6/14/03	2/14/04
	JGWC	10/1/03	4/1/04
	L&C	10/19/02	5/31/04
	SpaceSta	6/1/02	6/04
	UX	8/1/03	2/28/04
Hartberg	DIA	1/10/04	1/9/05
	GC	9/6/03	9/5/04
Hartford Crn	E3Dcc	8/1/03	5/31/04
Hastings	L&C	12/1/03	6/30/04
	OO	9/8/03	3/8/04
	SAA	12/1/03	6/7/04
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	**CRA**	**2/1/04**	**7/31/04**
	SU	10/1/03	4/1/04
Houston MNS	Alaska	9/3/03	9/30/04
	JGWC	10/24/03	3/23/04
	L&C	1/17/03	3/31/04
	OC	1/2/04	6/7/04
	Texas	**1/6/04**	
Hull	YBS	12/25/03	4/04
Huntsville	DIS	5/1/01	4/04
	SpaceSta	5/24/02	5/05
	SU	3/1/03	9/1/04
Hutchinson	Bugs	6/12/03	3/11/04
	SpaceSta	6/1/02	6/07
	SU	9/27/02	
	TBAA	6/1/02	5/04
Hyderabad	Apollo13	1/13/04	1/12/05
	BP	8/15/03	8/14/04
	Everest	6/03	5/04
Ichikawa	SE	4/1/03	3/31/04
	SVTS	11/1/03	2/28/04
Indianapolis Imx	**MOTM**	**1/9/04**	**5/9/04**
	SAA	1/16/04	4/29/04
	SpaceSta	5/23/02	4/04
	YBS	12/25/03	4/04
Jackson MS	MOE	7/1/03	2/28/04
	Solarmax	10/15/03	10/14/04
Jakarta	SE	11/25/03	11/25/04
Jersey City	VOTDS	9/23/03	3/24/04
Jupiter Crn	HB	9/1/03	5/31/04
Kagawa	AlienAdv	9/9/03	3/7/04
Kansas City Sci	Pulse	12/26/03	5/27/04
	VOTDS	1/9/04	6/17/04
Kansas City Zoo	YBS	12/25/03	4/04
Kaohsiung	JGWC	1/4/04	5/31/04
	MOF	10/1/03	4/1/04
	SOSPI	1/1/04	11/30/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05

Theater	Film	Open	Close
	E3Dcc	2/1/04	3/1/05
Katowice IT	SpaceSta	4/11/03	4/10/04
	Trex	**7/5/02**	**9/30/04**
Kitakyushu	AlienAdv	12/1/03	3/31/04
	SpaceSta	3/18/03	3/31/04
Krakow IT	Galapago	4/11/03	4/10/04
	MOE	11/1/03	4/30/04
KSC 1	Apollo13	9/20/02	12/04
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	Solarmax	7/1/03	9/30/04
Kurume	SU	12/1/03	3/31/04
Kuwait City	AJ	11/21/03	5/21/04
	FOK	4/17/00	4/16/04
	SpaceSta	10/1/02	6/30/04
	SVTS	12/24/03	2/4/04
Laie	Dolphins	5/1/01	
	LS	5/1/01	
Langley FP	SpaceSta	4/26/02	4/05
Lansing JLT	L&C	11/25/03	6/30/04
	OO	11/25/03	6/15/04
	YBS	12/25/03	4/04
Las Vegas Bre	YBS	12/25/03	4/04
Las Vegas Imx	Everest	11/17/03	5/6/04
	HaunCast	3/12/02	10/31/04
	OW3D	10/3/03	10/3/04
	SpaceSta	4/19/02	4/18/04
Lehi	SAA	11/1/03	4/1/04
	SOSPl	12/1/03	2/28/04
Leon Exp	SpaceSta	12/1/03	5/31/04
Little Rock	TRF	10/6/03	4/5/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/3/04
	HaunCast	12/1/01	3/31/04
	SpaceSta	4/27/02	4/26/04
	Trex	**7/21/02**	**9/30/04**
London ONT	**Apollo13**	**2/6/04**	**5/5/04**
	Galapago	**2/1/04**	**3/31/04**
	JGWC	6/1/03	6/30/04
	LS	9/1/03	2/05
	MatrxRev	12/19/03	2/5/04
	SU	5/1/03	3/31/04
	YBS	12/25/03	4/04
London SM	Bugs	10/3/03	4/3/04
	SOSPl	3/10/03	3/31/04
	SpaceSta	5/28/02	4/04
	Trex	7/25/03	7/24/04
	TS	1/14/04	9/30/04
Los Angeles CSC	**Beavers**	**7/1/03**	**7/1/04**
	CRA	1/30/04	8/22/04
	VOTDS	9/9/03	5/3/04
Los Angeles Loe	YBS	12/25/03	4/04
Los Angeles NA	YBS	12/25/03	4/04
Louisville	L&C	10/4/03	3/15/04
	YBS	12/25/03	4/04
Lubbock I	YBS	12/25/03	4/04
Lucerne	Alaska	2/2/02	6/30/04
	ALBT	2/6/04	8/6/04
	HB	9/6/03	12/31/04
	LS	**5/1/03**	**5/6/04**
	MOF	11/29/03	2/5/04
	SU	**9/24/02**	**2/5/04**
Madrid	AlienAdv	3/26/03	3/31/04
	E3D	10/26/00	3/31/04
	HaunCast	6/12/02	6/30/04
	HB	11/6/02	12/31/04
	L5	6/25/03	6/24/04
	MOE	5/1/03	12/31/04
	SpaceSta	11/6/02	12/5/04
Malta	E3D	8/1/03	7/31/04
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	MOE	4/15/03	4/14/04
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	9/1/02	2/04
	MOE	7/1/02	6/04
Melbourne WBS	Antarc	2/03	2/04
	AR	10/23/03	5/23/04
	Bugs	4/11/03	4/11/04
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	10/7/02	3/31/04
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	SAA	10/25/01	4/04
	SpaceSta	4/19/02	4/04
Memphis Pink	CRA	6/28/03	3/5/04
	Everest	1/16/04	2/16/04
	JGWC	11/15/03	6/25/04
	JIAC	1/16/04	2/16/04
	L&C	1/16/04	2/16/04
	Pulse	1/16/04	2/16/04
Menlyn ISA	**CTPA**	**1/30/04**	**1/29/05**
	India	9/17/03	3/04
Mexico City Pap	Bugs	6/1/03	2/1/04
	E3D	2/1/04	9/30/04
	SpaceSta	6/1/03	2/1/04
Milwaukee	**Beavers**	**11/28/03**	**3/25/04**
	L&C	10/1/02	3/31/04
	Whales	12/19/03	6/30/04
Mobile	India	9/1/03	3/1/04
	SAA	1/9/04	6/30/04
	Trex	5/5/03	5/4/04
	YBS	12/25/03	4/04
Montreal VP	Bugs	10/9/03	3/1/04
Moscow	AEK	4/4/03	4/2/04
	Extreme	4/4/03	4/4/04
	HaunCast	1/1/04	11/30/04
	OW3D	9/19/03	9/18/04
	SVTS	12/20/03	2/28/04
	Trex	9/19/03	9/18/04
Mumbai	Apollo13	10/1/03	9/30/04
Munich	Bugs	11/1/03	1/1/05
	CRA	4/1/03	3/31/04
	E3D	1/15/01	12/31/04
	HaunCast	9/4/03	2/28/04
	HB	4/18/02	12/31/04
	JGWC	7/1/03	7/1/04
Myrtle Beach	Alaska	4/1/03	4/1/04
	AlienAdv	8/1/03	2/28/04
	CRA	6/1/03	3/15/04
	LW	5/1/02	5/1/04
	TS	5/14/03	5/13/04
	YBS	12/25/03	4/04
Nashville Reg	OC	6/25/03	4/16/04
Natick JF	ATSOT	8/22/03	5/31/04
	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	7/1/02	3/31/04
	HB	11/15/02	3/31/04
	ITD	1/21/04	2/8/04
	Pulse	1/8/04	2/8/04
	SAA	1/8/04	2/8/04
New Orleans	Bugs	3/12/03	3/12/04
	MOE	8/4/03	2/28/04
	OW3D	1/1/04	12/31/04
New York AMNH	CRA	4/11/03	2/14/04
	India	10/11/03	4/30/04
	LW	10/1/03	
	VOTDS	11/11/03	7/11/04
Niagara	Niagara	7/1/86	
Norwalk	Dolphins	6/13/03	2/15/04
	T90	11/20/98	12/05
	TRF	12/26/03	2/12/04
	VOTDS	2/13/04	6/17/04
	YBS	12/25/03	3/14/04
Nuremberg	Alaska	1/1/04	6/30/04
	Bugs	11/1/03	11/1/04
	Cyberwor	2/12/03	2/11/04
	Extreme	**12/22/01**	**12/31/04**
	GP	10/2/03	3/31/04
	HaunCast	5/28/03	5/31/04
	HB	7/4/02	6/30/04
Oakland	L&C	6/1/03	5/31/04
	MOE	1/1/02	6/04
	TF	3/15/03	3/14/04
Oklahoma City	L&C	10/15/03	5/28/04
	TS	7/11/03	3/4/04
Omaha	India	9/1/03	2/29/04
Orlando SC	JGWC	2/14/04	8/13/04
	MOF	9/18/03	5/28/04
Osaka Sun	SpaceSta	4/19/02	4/04
Ota Gumma	OO	4/26/03	3/30/04
Oulu	Alaska	5/1/03	4/30/04
Palma de Mallorca	HB	1/1/04	6/30/04
Paris Geo	AR	4/11/03	10/9/04
	Horses	4/1/03	3/31/04
	India	10/22/03	4/21/04
	Pulse	2/5/03	2/5/04
	SAA	10/23/02	6/30/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	GC	2/1/04	2/1/05
	OO	12/20/02	2/28/04
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
	SAA	3/8/02	3/04
Pensacola	Everest	12/26/03	3/25/04
	MOF	11/8/96	
Philadelphia	Bugs	1/2/04	7/1/04
	HB	4/11/03	4/30/04
	JGWC	9/13/03	3/12/04
	Kilimanj	1/23/04	3/31/04
	SpaceSta	6/1/02	5/04
Phoenix	LW	6/1/01	4/15/04
Pitea	ALBT	2/1/04	1/31/05
	Dolphins	5/15/03	5/04
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	JGWC	10/17/03	6/30/04
	L&C	6/20/03	6/04
	YBS	12/25/03	3/19/04
Poitiers Imax	AR	2/15/04	10/15/04
	OO	**2/7/04**	**4/3/04**
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04
Poitiers Omni	Africa	2/10/04	3/31/04
	Pulse	4/3/03	12/1/04
Portland	JGWC	10/17/03	4/16/04
	L&C	8/16/02	2/28/04
	MOE	11/2/01	6/04

Theater	Film	Open	Close
	Pulse	6/21/03	6/7/04
Prague IT	AEK	3/20/03	3/19/04
	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	ITD	3/20/03	3/19/04
	Trex	3/20/03	3/19/04
Providence Imx	CRA	6/30/03	3/1/04
	OW3D	**1/6/04**	**11/30/04**
	YBS	12/25/03	4/04
Quebec	Bugs	5/16/03	5/1/04
	HB	**9/19/03**	**2/04**
	LW	9/9/03	4/9/04
	M3D	1/30/04	12/31/04
	YBS	12/25/03	4/04
Raleigh Exp	India	2/27/04	10/28/04
	L&C	10/3/03	5/27/04
	Pulse	6/14/03	2/15/04
	YBS	12/25/03	4/04
Regina	Bears	9/1/03	3/1/04
	India	10/5/03	4/04
	SpaceSta	1/1/04	12/31/04
Richmond SMV	LW	4/15/02	6/30/04
	Pulse	**1/10/04**	**7/16/04**
	YBS	**12/25/03**	**4/17/04**
Roanoke	L&C	10/1/03	5/31/04
Rochester Cmk	OC	1/22/04	4/23/04
	OO	11/1/03	4/23/04
	YBS	12/25/03	4/04
Rochester MSC	L&C	7/1/03	2/1/04
Sacramento Imx	HB	1/16/04	5/21/04
	OW3D	**1/10/04**	**3/31/05**
	SpaceSta	5/1/02	4/04
	YBS	12/25/03	4/04
Saint Augustine	CRA	1/10/04	6/30/04
	LW	8/1/03	2/1/04
	Pulse	2/1/04	7/1/04
	YBS	12/25/03	4/04
Saint Félicien	Bears	7/1/03	5/1/04
Saint Louis SC	HB	2/20/04	6/30/04
	L&C	9/26/03	5/31/04
Saint Paul	L&C	10/7/03	2/26/04
Sakai FCSC	SOSPI	9/6/03	3/31/04
	SU	9/13/03	4/4/04
Salt Lake City CP	Beavers	4/11/03	3/31/04
	Bugs	7/24/03	7/24/04
	SpaceSta	4/12/03	4/12/04
San Antonio 2D	Alamo		
	Kilimanj	1/23/04	5/30/04
	YBS	12/25/03	4/04
San Antonio 3D	Bugs	1/9/04	4/9/04
	OW3D	10/15/03	10/14/04
San Diego NHM	OO	3/31/01	12/30/04
San Diego RHF	ALBT	11/14/03	3/31/04
	Bugs	8/8/03	6/1/04
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	TS	2/13/04	8/3/04
	Whales	7/1/03	6/30/04
San Francisco Loe	YBS	12/25/03	4/04
San Jose	Bugs	10/1/03	8/1/04
	L&C	10/1/03	10/31/04
	TS	6/27/03	6/9/04
	YBS	12/25/03	4/04
San Simeon	HCBTD	8/17/96	
Sandy	AR	4/18/03	4/15/04
Seattle Dome	OO	11/15/03	9/30/04
Seattle PSC 1	L&C	9/2/02	6/30/04
Seattle PSC 2	Bugs	12/27/03	12/1/04
	SpaceSta	5/17/02	5/04
	VOTDS	9/16/03	3/10/04
	YBS	12/25/03	4/04
Sedona	Sedona	3/28/98	12/31/05
Seoul	AEK	12/15/03	7/15/04
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai PC	**Apollo13**	**2/20/04**	
Shreveport	AR	7/6/03	2/5/04
	Pulse	11/13/03	5/13/04
Singapore DC	OnGuard	2/13/99	
Singapore GV	Apollo13	1/1/04	7/31/04
	Cyberwor	4/1/03	
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
	Trex	4/1/03	3/31/04
Singapore SC	Bugs	10/19/03	3/19/04
	CRA	4/22/03	
Sinsheim	E3D	5/16/03	3/31/04
	Galapago	3/10/01	12/31/04
	SpaceSta	5/9/02	5/8/04
Sioux Falls	HB	1/31/04	5/28/04
	L&C	1/31/04	10/1/04
	Pulse	9/27/03	3/21/04
Speyer Dome	HB	6/6/02	3/31/04
Speyer Imax	ALBT	9/18/03	5/18/04
	Extreme	2/8/02	3/31/04
	MOE	2/1/01	6/04
Spokane	L&C	3/15/03	10/31/04
	YBS	12/25/03	4/04
Stockholm	ALBT	9/20/02	3/31/04
	Bugs	9/1/03	9/1/04
	CRA	5/9/03	2/9/04
	E3Dcc	8/1/03	2/28/04
	HB	11/30/01	12/31/04
	Pulse	12/1/03	11/1/04
Sudbury	CTPA	5/5/03	6/30/04
	Cyberwor	1/16/03	2/1/04
	SpaceSta	9/22/03	9/21/04
	TS	2/1/04	8/31/04
Sydney WBS	Antarc	2/03	2/04
	AR	4/1/03	3/1/04
	Bears	2/1/03	4/1/04
	Bugs	4/11/03	4/11/04
	CRA	2/15/04	7/5/04
	CTPA	3/14/02	3/04
	HaunCast	9/20/01	8/04
	HB	7/22/02	3/31/04
	M3D	11/20/03	11/30/04
	Pulse	10/20/03	4/20/04
	SAA	10/25/01	4/04
	SpaceSta	4/19/02	4/04
Syracuse	AR	10/4/03	2/16/04
	E3Dcc	9/14/02	3/31/04
	IOTS	1/31/04	6/30/04
	SAA	7/5/03	11/30/04
	VOTDS	11/22/03	5/22/04
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
	CRA	8/1/03	
Taipei AM	Solarmax	3/1/01	6/30/04
	SupeSpee	**1/15/04**	**1/14/05**
	Wolves	7/19/03	7/18/04
Taipei MCRC	**Beavers**	**7/1/03**	**12/31/04**
	VOTDS	1/1/04	12/31/04
Tallahassee	AEK	1/1/04	6/30/04
	BP	8/15/03	5/31/04
	MatrxRev	1/04	3/04
	MOE	9/6/03	12/31/04
Tampa MOSI	GOTA	10/4/03	4/1/04
Taranto	Cyberwor	7/24/03	7/23/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	HaunCast	9/24/03	8/31/04
	OW3D	**1/14/04**	**12/31/04**
	SpaceSta	5/1/02	4/04
Tijuana	AJ	10/4/03	4/1/04
	CV	10/25/03	8/1/04
	FEOC	10/25/03	
	OMATS	10/25/03	7/1/04
	OO	10/18/01	12/30/04
Tokorozawa	**Skydance**	**12/15/03**	**7/30/04**
Tokyo Mer	SpaceSta	4/25/02	4/04
Toronto OP	Antarc	4/1/03	3/31/04
	GF	10/11/03	4/30/04
	India	5/1/03	12/31/04
	T40	**10/11/03**	**12/31/04**
Toronto OSC	CRA	10/17/03	3/31/05
	HB	10/12/01	6/30/04
	SAA	1/17/03	7/16/04
Townsville	IOTS	7/19/02	7/18/04
Tsuruga	Horses	1/1/04	3/31/04
Tulsa Cmk	SU	1/9/04	3/1/04
	YBS	12/25/03	4/04
Valencia Spn	Pulse	7/1/03	7/1/04
	Trex	9/15/03	9/12/04
Vancouver Imx	**OO**	**2/9/04**	**7/10/04**
	OW3D	**1/6/04**	**11/30/04**
	SpaceSta	4/19/02	4/18/04
Vancouver SW	JGWC	11/7/03	5/6/04
	TS	6/27/03	2/28/04
	YBS	12/25/03	4/04
Vantaa	AR	2/6/03	2/6/04
	Bears	9/1/03	11/3/04
Victoria	AEK	11/16/03	2/29/04
	Bugs	11/14/03	5/1/04
	SU	10/16/03	2/1/04
	YBS	12/25/03	4/04
Vienna LFC	CRA	1/9/04	4/9/04
	India	**10/1/03**	**4/4/04**
	Trex	6/26/03	6/26/04
Villahermosa	OO	10/4/03	3/3/04
Virginia Beach	Whales	1/1/04	3/31/04
Warsaw IT	GC	9/1/03	2/28/04
	MOE	12/1/03	6/10/04
	SpaceSta	9/1/02	9/30/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/04
	JGWC	10/10/03	4/9/04
	YBS	12/25/03	4/04
West Nyack Imx	Kilimanj	9/5/03	2/1/04
	SAA	1/21/04	4/29/04
	SpaceSta	5/1/02	4/04
	YBS	12/25/03	4/04
Winnipeg Imx	GN	11/28/03	3/31/04
Woodbridge FP	SpaceSta	4/26/02	4/05
Woodridge Cmk	AJ	2/6/04	4/1/04
	YBS	12/25/03	4/04
Yellowstone	Bears	6/1/02	
	Yell	4/1/03	12/31/05
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MatrxRev	Matrix Revolutions, The IMAX Exp.	2003		WB
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		AC
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TS	Top Speed	2003		MFF
UX	Ultimate X	2002		BVP
VOSAS	Voyagers of Sea and Sky	2004	MC	unk
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

February 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
57	SpaceSta	10	Solarmax	5	SOSPl	2	SupeSpee	1	LOLL
50	YBS	10	VOTDS	5	Whales	2	T40	1	Niagara
32	L&C	8	AlienAdv	4	Africa	2	TBAA	1	OM
29	Bugs	7	AJ	4	Antarc	2	Texas	1	OMATS
29	HB	7	Apollo13	4	Beavers	2	TF	1	OnGuard
25	Pulse	7	Everest	4	CV	2	TRF	1	OrigLife
24	CRA	7	Galapago	4	JIAC	2	WOC	1	Ozarks
21	MOE	7	LW	4	LS	1	Alamo	1	Roar
20	SAA	7	TS	3	BP	1	AllAcces	1	SC
19	OW3D	6	AEK	3	IOTS	1	Amazon	1	Sedona
17	JGWC	6	Alaska	3	ITD	1	Discov	1	Skydance
17	SU	6	Bears	3	M3D	1	EMSH	1	SOA
16	HaunCast	6	Dolphins	3	MOTM	1	FEOC	1	T90
15	OO	6	OC	3	SVTS	1	FOK	1	TR
15	Trex	5	CTPA	2	ATSOT	1	GF	1	UX
14	India	5	Extreme	2	DIA	1	GN	1	VOSAS
13	AR	5	GC	2	DIS	1	GOTA	1	WAMnv
11	E3D	5	Horses	2	L5	1	GP	1	Wolves
10	ALBT	5	Kilimanj	2	MatrxRev	1	HCBTD	1	Yell
10	Cyberwor	5	MOF	2	SE	1	HH	1	ZC

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

109 Films production
27, reu Ballu
Paris, 75009 FRANCE
Tel: +33-1-53 20 08 84
www.109films.com

3D Entertainment Ltd.
Brettenham House, Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +33 476 720 749
Fax: 011-33 476 720 767

Academy of Motion Picture Arts and Sciences
8949 Wilshire Boulevard
Beverly Hills, CA 90211-1972 USA
Tel: 310-247-3000
www.oscars.org

aGepro Cinéma **AC**
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17
www.ageprocinema.com

Audubon Nature Institute
PO Box 4327
New Orleans, LA 70178 USA
Tel: 504-565-3020
Fax: 504-565-3010
www.auduboninstitute.org

Aviodome
Amsterdam Airport, Postbus 75820
Schiphol, 1118 ZZ NETHERLANDS
Tel: +31 20 406 7243
Fax: +31 20 406 8001

BFC Media Ltd.
11 Worfield Street
London, SW114 RB UNITED KINGDOM
Tel: +44-20-7223-5976
Fax: +44-20-7738-1076

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Big Films, Inc.
995 Wellington St., Suite 200
Montreal, QC H3C 1V3 CANADA
Tel: 514-878-9999
Fax: 514-878-0617
www.bigfilms.ca

Brenden Theatres
1985 Willow Pass Road
Concord, CA 94520 USA
Tel: 925-677-0462
www.brendentheatres.com

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Caesar's Palace
3570 Las Vegas Boulevard South
Las Vegas, NV 89109 USA
Tel: 702-731-7110
Fax: 702-731-7331
www.caesars.com/palace/win/

Cedar Point Amusement Park
PO Box 5006
Sandusky, OH 44871-8006 USA
Tel: 419-626-0830
Fax: 419-627-2347
www.cedarpoint.com

Chiba Museum of Science and Industry
1-1-3 Onitaka
Ichikawa, Chiba Pref. 272-0015 JAPAN
Tel: +81-473-79-2000
Fax: +81-473-79-2221
www.chiba-muse.or.jp/science/index.htm

Children's Museum of Indianapolis
3000 North Meridian Street
P.O. Box 3000
Indianapolis, IN 46206 USA
Tel: 317-924-5431
Fax: 317-921-4019
www.childrensmuseum.org

Cinema Development Company
3363 Enterprise Avenue
Hayward, CA 94545 USA
Tel: 510-783-7028
Fax: 510-783-7029

Cinemeccanica S.p.A.
Viale Campania, 23
Milan, 20133 ITALY
Tel: +39-02-74-81-151
Fax: +39-02-70-100-470
www.cinemeccanica.it

Cobalt Entertainment Technology
12565 Strathern Street
North Hollywood, CA 91605 USA
Tel: 818-759-5551
Fax: 818-759-5553
www.cobalt3d.com

Comcast Corporation
1500 Market Street
Philadelphia, PA 19102 USA
www.comcast.com

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 323-960-7444
Fax: 323-962-8746
www.technicolor.com

COSI Columbus
333 West Broad Street
Columbus, OH 43215 USA
Tel: 614-228-2674
Fax: 614-228-6363
http://cosi.org

Custom Survey Solutions, Inc.
104 McLeod Street
P.O. Box 312
Big Timber, MT 59011 USA
Tel: 406-932-6565
Fax: 406-932-5876
www.customsurveys.biz

Daytona USA
1801 West International Speedway Blvd.
Daytona Beach, FL 32114 USA
Tel: 386-947-6800
www.daytonausa.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Dentsu Tec, Inc.
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104-8414 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Desert IMAX Theater
68-510 East Palm Canyon Drive
Cathedral City, CA 92234 USA
Tel: 760-324-7333
Fax: 760-324-2787
www.desertimax.com

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

DKP/70 MM Inc.
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-204-3765

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158
www.earthship.tv

Egoli Tossell Film AG
Burgstrasse 27
Berlin, 10178 GERMANY
Tel: +49-30-246-5650
Fax: +49-30-246-56524
www.egolitossell.com/

Eugenides Planetarium
387 Sygrou Avenue
Paleo Faliro
Athens, 17564 GREECE
Tel: +30-1-941-1181
Fax: +30-1-943-171
www.eugenfound.edu.gr

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
Tel: +31-70-4168216
Fax: +31-70-3524280
www.euromax.org

Extreme Productions **EP**
4107A - 11 Street S.E.
Calgary, AB T2G 3H1 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Famous Players Paramount Toronto
259 Richmond Street West
Toronto, ON M5V 3M6 CANADA
Tel: 416-368-5600
www.famousplayersmovies.com/PARAMOUNT.asp?TheatreID=209

Flint Riverquarium
P.O. Box 134
Albany, GA 31702 USA
Tel: 229-639-2650
Fax: 229-639-2707
www.flintriverquarium.com

Fort Worth Museum of Science and History
1501 Montgomery Street
Fort Worth, TX 76107-3017 USA
Tel: 817-255-9300
Fax: 817-732-7635
www.fortworthmuseum.org

Franco American Films
2, rue Emilien Colin
Suresnes, 92150 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11
www.rigaudprod.com/

Fujitsu Makuhari System Laboratory
1-9-3 Nakase, Mihama-ku
Chiba City, Chiba Pref. 261-0023 JAPAN
Tel: +81-43-299-3215
Fax: +81-43-299-3219

Galatee Films
92, Rue Jouffroy D'Abbans
Paris, 75017 FRANCE
Tel: +33-1-44 29 21 40
Fax: +33-1-47 66 72 95

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Hastings Museum
1330 North Burlington Avenue
PO Box 1286
Hastings, NE 68902-1286 USA
Tel: 402-461-2399
Fax: 402-461-2379
www.hastingsnet.com/museum/index.html

Henry Ford Museum
20900 Oakwood Boulevard
PO Box 1970
Dearborn, MI 48121-1970 USA
Tel: 313-982-6100
Fax: 313-982-6231
www.thehenryford.org

Hotaka IMAX Theatre
8161-1 Ohaza Ariake
Hotaka-cho
Minami Azumi-gun, Nagano Pref. 399-8301 JAPAN
Tel: +81-263-83-4800
Fax: +81-263-83-5533
www.arthills.co.jp/imax/

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

I.T. International Theaters
91 Medinat Hayeudim St
Industrial Zone
Herzlia Tituahh, 46766 ISRAEL
Tel: +972-9-952-6262
Fax: +972-9-956-1581

Ideal Entertainment
8787 Shoreham Drive #1206
Los Angeles, CA 90069 USA
Tel: 323-939-3399
Fax: 323-939-3009

Imagination Pavilion
287 Toryong-dong Yusung-ku
Taejon, 305-340 SOUTH KOREA
Tel: +82-42-866-6400
Fax: +82-42-866-6235
www.expopark.co.kr

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Theatre at The Bridge
6081 Center Drive, Ste 201
Los Angeles, CA 90045 USA
Tel: 310-568-2424
Fax: 310-568-0570
www.thebridgecinema.com/imax/imax.asp

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

Jack Loeks Theatres, Inc.
2121 Celebration Drive NE
Grand Rapids, MI 49525 USA
Tel: 616-447-4200
Fax: 616-532-3660
www.bigscreenmovies.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540

Kinoton GmbH
Industriestr. 20 a
Germering, 82110 GERMANY
Tel: +49 89- 89 44 46-0
Fax: +49 89- 8 40 20 02
www.kinoton.com

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

Large Format Cinema Association
28241 Crown Valley Parkway
PMB 401
Laguna Niguel, CA 92677 USA
Tel: 949-831-1142
Fax: 949-831-4948
www.lfca.org

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com/

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Major Cineplex Group, Plc.
1839 Phaholyothin Road
Ladyao Chatuchak
Bangkok, 10900 THAILAND
Tel: +66-2-511-5598
Fax: +66-2-511-5599
www.imaxthai.com/

Malco Theatres Inc.
PO Box 171809
Memphis, TN 38120 USA
Tel: 901-761-3480
Fax: 901-681-2044
www.malco.com

MediaMerge, Inc.
12585 Old Highway 280, Ste 105
Birmingham, AL 35043 USA
Tel: 205-678-0588
Fax: 205-678-0589
www.mediamergeinc.com

MegaSystems, Inc. **MEGA**
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
www.megasystem.com

Mercian IMAX Theatre Shinagawa
4-10-30 Takanawa
Minato-ku
Tokyo, 108-8611 JAPAN
Tel: +81-3-3440-1118
Fax: +81-3-3440-6935
www.princehotels.co.jp/amuse/imax/index.html

Millennium Point
Curzon Street Station, Curzon Street
Birmingham, B13 9TL UNITED KINGDOM
Tel: +44 121-303-4969
www.millenniumpoint.org.uk/

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510
www.mr-film.com

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

NASCAR
1801 W International Speedway
Daytona Beach, FL 32114 USA
Tel: 386-253-0611
www.nascar.com

National Amusements, Inc.
200 Elm Street
Dedham, MA 02026-4536 USA
Tel: 781-461-1600
Fax: 781-461-1416
www.national-amusements.com

National Football League
280 Park Avenue
New York, NY 10017 USA
www.nfl.com

National Geographic Television and Film
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7000
Fax: 202-775-6590
www.nationalgeographic.com

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
Reston, VA 20190 USA
Tel: 703-438-6077
Fax: 703 438 6076
www.nwf.org/nwp

Nelson Madison Film **NMF**
4820 San Fernando Road
Los Angeles, CA 91204 USA
Tel: 818-550-6213
www.nelsonmadisonfilms.com

Nescafé IMAX Theater
Pravoberezhnaya Street, 1
Moscow, 125445 RUSSIA
Tel: +7 95 775 7779
www.nescafe-imaxcinema.ru/

New England Aquarium
Central Wharf
Boston, MA 02110-3399 USA
Tel: 617-620-9010
Fax: 617-720-5098
www.neaq.org

nWave Pictures
282 Rue Des Allies
Brussels, B-1190 BELGIUM
Tel: +32 2 340 7980
Fax: +32 2 347 7235
www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nwave.com

Oekopark Hartberg
Gatengasse 6
Hartberg, A-8230 AUSTRIA
Tel: +43-3332-66606
Fax: +43-3332-66606-4
www.oekopark.at

Omniplex
2100 NE 52nd Street
Oklahoma City, OK 73111-7198 USA
Tel: 405-602-6664
Fax: 405-424-5106
www.omniplex.org

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29

Directory, cont'd

Paramount's Great America
PO Box 1776
Santa Clara, CA 95052 USA
Tel: 408-988-1776
Fax: 408-986-5863
www.pgathrills.com

Partners HealthCare System
101 Merrimac St, 3rd Floor
Boston, MA 02114 USA
Tel: 617-724-9025

Peace Cinema
290 Xizang Zhong Lu
Shanghai, 200001 CHINA

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

Principal Large Format
Old Vicarage
Leigh on Mendip, BA3 5QG UNITED KINGDOM
Tel: +44-1373-813-301
Fax: +44-1373-813-379
http://www.plf.ccwww.plf.cc/

Productions Dussart **PD**
14, rue des Carrières
Suresnes, 92150 FRANCE
Tel: +33 1 4204 6645
Fax: +33 1 4204 6645

Productions Pascal Blais, Inc. **PPB**
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Putnam Museum of History and Natural Science
1717 West 12th Street
Davenport, IA 52804 USA
Tel: 563-324-1054
Fax: 563-324-6638
www.putnam.org

Regal Entertainment Group
7132 Commercial Park Drive
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Reuben H. Fleet Science Center
P.O. Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

Sacred Planet Project, Ltd.
418 Hoover Street
Nelson, BC V1L 4W7 CANADA
Tel: 250-354-0528
Fax: 250 354-0520

Sarai Inc.
Flex Sibakoen 5th Fl
3-2-14 Shibakoen Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81 3 5777 5206
Fax: +81 3 5777 5207

Science Center of Iowa
4500 Grand Avenue
Des Moines, IA 50312 USA
Tel: 515-274-4138
Fax: 515-274-3404
www.sciowa.org

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science Place
P.O. Box 151469
Dallas, TX 75315-1469 USA
Tel: 214-428-5555
Fax: 214-428-2033
www.scienceplace.org

Science Spectrum
2579 South Loop 289, Suite 250
Lubbock, TX 79423-1400 USA
Tel: 806-745-2525
Fax: 806-745-1115
www.sciencespectrum.com

Shanghai Science & Technology Museum
2000 Shiji Avenue
Shanghai, 200127 CHINA
Tel: +86 21 6854 2000

Shima Spain Village
Sakazaki, Isobecho
Shima-gun, Mie Pref. 517-02 JAPAN
Tel: +81-5995-7-3337
Fax: +81-5995-7-3323

ShoWest
5055 Wilshire Blvd., 5th floor
Los Angeles, CA 90036 USA
Tel: 323-525-2290
Fax: 323-525-2396
www.showest.com/

SHOWperfect, Inc.
4680 E. Los Angeles Avenue, Ste B
Simi Valley, CA 93063 USA
Tel: 805-577-0907
Fax: 805-578-1599
www.showperfect.com

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

Simon Property Group, Inc.
115 West Washington Street
Indianapolis, IN 46204 USA
Tel: 317-636-1600
www.simon.com

SK Films, Inc. **SKF**
163 Queen Street East, Ste 100
Toronto, ON M5A 1S1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428
www.skfilms.com/

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
840 Begin Street
Quebec, QC G1S 4R1 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.cirquedusoleiljourney.com/

Space Park Bremen
Space Park Plaza 1
Bremen, 28237 GERMANY
Tel: +49 421 84 000 0
Fax: +49 421 84 000 515
www.space-center-bremen.de/

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Summerhays Films, Inc. **SFI**
3436 Millikin Ave.
San Diego, CA 92122 USA
Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

TAARNA Studios
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-844-8844
www.taarnastudios.com

Tricolor Films
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-586-1791
Fax: 310-586-1747
www.tricolorfilms.com

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POSITIONS SOUGHT

Theater Director/ Consultant & Senior IMAX Management

Ten years experience as a film industry professional. I am looking for a challenging position as a senior IMAX staff member, operating, maintaining, managing, or even building your IMAX theater. My responsibilities have included negotiating and executing contracts for construction, HVAC and related systems, film contracts, and budgets.

I'm proficient in the operation of many projection systems including IMAX 2D classic and 3D GUT projectors. Also Mark 1 and QTRU reel decks. Sonics DTAC and the PSE headsets including the glass washing machines. Iwerks 1570 projectors, AIS Maverick 1570 Projectors, Kinoton 35mm PK60-D projectors, Neumade lamphouses, Cine-Q automation, Big Sky 70mm and 35mm platters, rectifiers, DTS units, THX, multiplexers, phase checkers many other items which are summed up on my resume. Please contact John T. Moon II at: JohnatIMAX@aol.com or call 702-648-2554

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/ disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/ promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 12 years of combined experience.

Canadian resident, willing to re-locate.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca

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There are no positions open at this time.

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SHORTS

Super Bowl shot in 3D HD for LF

In January the U.S. **National Football League**'s Super Bowl game was filmed with two 3D HD camera rigs for an LF film about football that being planned for a 2005 release. **NFL Films** and **Ideal Entertainment** captured the climax of the 2003 season in preparation for shooting the entire 2004 season for the as-yet untitled project.

Steve Schklair of **Cobalt Entertainment Technology** used two pairs of Sony 950 HD cameras with 1910 x 1080 resolution, recording four hours of footage onto HD-CAM SR tapes with 2.3:1 compression. The cameras were in a split block configuration that separates the sensor from the electronics, enabling the 3D rig to be light enough (barely) to be placed on a Steadicam-like stabilization arm.

Details of the deal are still being worked out, but Ideal's **Jon** and **Peter Shapiro** (producers of ***All Access***) will produce, along with **John Modell**, son of Baltimore Ravens owner **Art Modell**. The partners plan to create a 15/70 trailer from the footage shot at the Super Bowl and an earlier game to entice corporate sponsors and Hollywood studios to support the film.

(And for those of you who were wondering, no, they didn't get a shot of the infamous **Janet Jackson** incident.)

LFCA film festival, February-March

The **Large Format Cinema Association** is presenting the "Biggest Film Festival in the World," a two-week series of screenings of ten LF films at the **IMAX Theatre at the Bridge**, in Los Angeles, Feb. 23–March 7. Festival organizer **Andy Gellis** said in a statement that the association wanted to "give local audiences and film industry professionals an opportunity to see a broad cross-section of the amazing work being done in the format." Most of the films in the series have not been seen in L.A. before.

They include: ***China: The Panda Adventure***, ***Extreme***, ***Fires of Kuwait***, ***Mysteries of Egypt***, ***Ocean Men***, ***The Old Man and the Sea***, ***Pulse: A Stomp Odyssey***, ***Shackleton's Antarctic Adventure***, ***T-Rex: Back to the Cretaceous***, and ***Young Black Stallion***. For more information, visit the LFCA Web site: www.lfca.org.

Parks receives tech Oscar

As reported here previously, **Peter Parks** won the **Academy of Motion Picture Arts and Sciences**' Gordon Sawyer Award for his achievements in specialized photography, including the 3D macro and micro optical systems developed for ***Bugs!*** The award was presented at a Feb. 13 ceremony in Los Angeles.

Peter Parks and Diane Carlson.

Photo: Jim Carlson

In accepting the award, Parks said that his wife **Susi** had always kept his priorities straight: "Mortgage first, health benefits second, education third, pension fourth, dog fifth, and then you can buy that lens."

Among those from the LF community at the ceremony were Academy member **David Keighley** and his wife **Patricia**, both of **DKP/70MM Inc.**, the **Pacific Science Center**'s **Diane Carlson**, **Buena Vista**'s **Paul Holliman**, and cinematographer **Sean Phillips**.

Greidinger honored at ShoWest

Moshe (Mooky) Greidinger, CEO of **I.T. International Theatres Ltd.**, will be named 2004 International Exhibitor of the Year at the **ShoWest** convention in Las Vegas in March. Mooky joined the Israel-based company, founded by his grandfather, in 1976 and in 1982 opened Israel's first multiplex, eventually building the chain to the largest exhibitor in Israel. He has been CEO since 1989. In 1997 Greidinger led the company's expansion into Central Europe with theaters in Hungary, the Czech Republic, Poland, and Bulgaria.

As part of that growth, ITIT has built or planned seven IMAX theaters in those four countries and Greece, including three in Poland, making it the largest operator of multiplex LF screens in Europe.

Rigaud to make ant film

France's **Dominique Rigaud** has begun development on an animated 3D LF film to be called ***I.T.: The Intra Terrestrials***. Based on the bestselling trilogy *The Ants*, by **Bernard Werber**, the film will transport viewers into the world of ants.

The film, a co-production of Rigaud's **Virtuosity** and Paris-based **109 Films**, will be directed by **François Garnier**, who has made animated films for the 2000 World's Fair in Hannover, Germany, and for the **Vulcania** center in Auvergne, France. 109 Films' **Francis Doré** and **Jean-Philippe Bernard** will produce, with Rigaud as executive producer.

La Geode award winners

Six films were in the running for the four awards at **La Geode**'s ninth annual LF film festival, held Jan. 14 – Feb. 1 at Paris' only LF theater, but two films snagged all four. **Stephen Low**'s ***Volcanoes of the Deep Sea*** won both the Jury Prize and the Kodak Vision Award and **Disney**'s ***Young Black Stallion*** won the Audience's Choice award and the Youth Award.

The other films in the competition were ***Coral Reef Adventure***, ***Our Country***, ***Ghosts of the Abyss***, and ***Bugs!***

Vegas *Race for Atlantis* to close

In March, the IMAX Ridefilm attraction ***Race For Atlantis***, located **Caesar's Palace** in Las Vegas, NV, will close after

*(see **SHORTS** on page 17)*